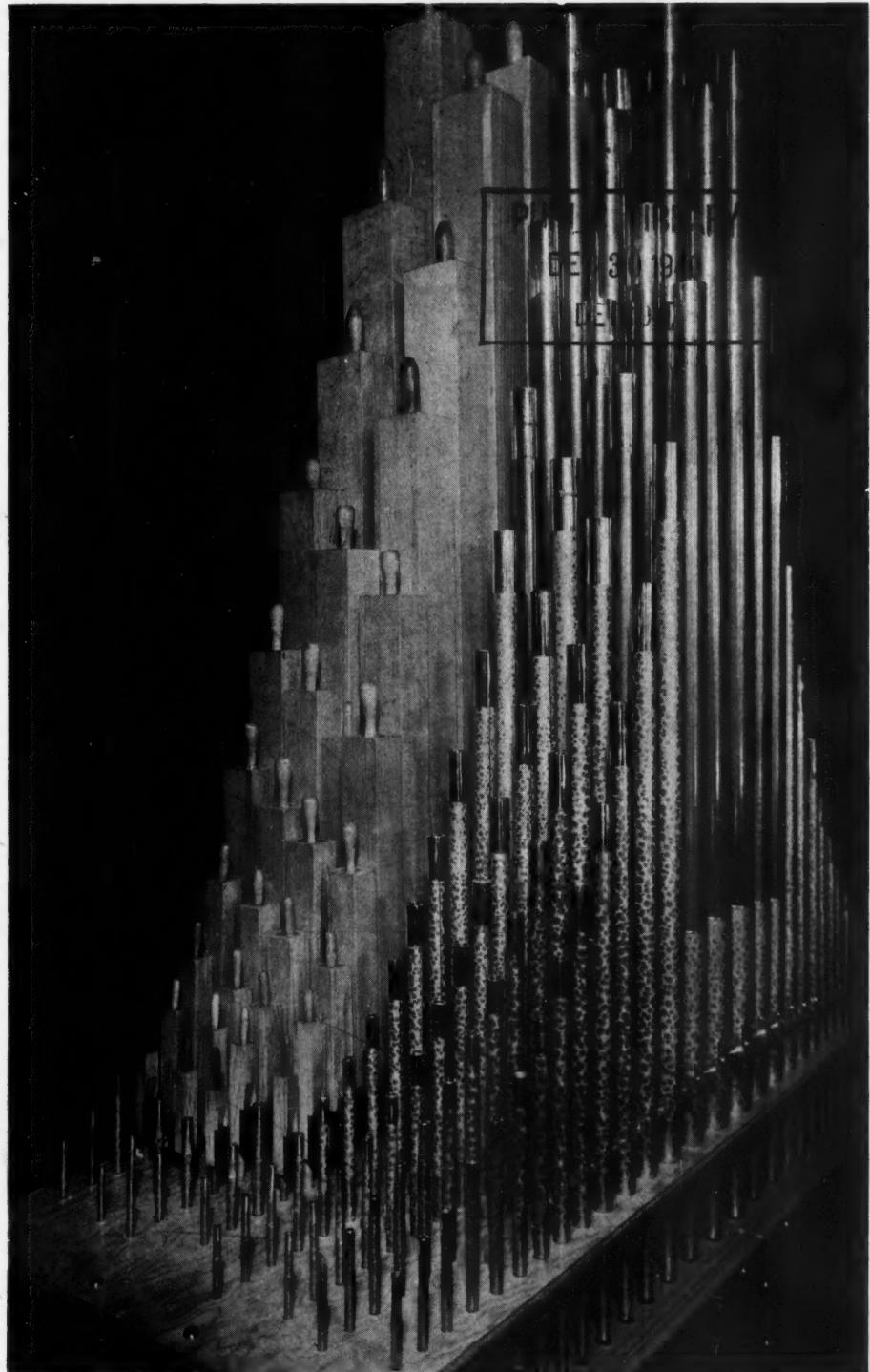


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The American Organist

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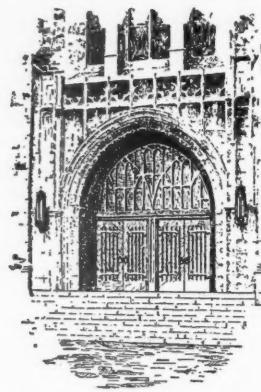
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Key to Publishers

This system of key-lettering enables our readers to identify the publishers when they want to order. In the program columns the key-letters are hyphenated next after the composer's name, in the review and other columns they are placed within parentheses.

Wherever the first letter of a two-letter abbreviation is used alone to indicate an American publisher that publisher can supply the publications of the firms thus linked to his key-letter.

a.	Arthur P. Schmidt
ab.	Bayley & Ferguson
ak.	Banks & Son
al.	Lengnick & Co.
at.	Schott & Co., London
ay.	Seyffart
b.	Boston Music Co.
bt.	Thompson
bw.	Winthrop Rogers
c.	Carl Fischer Inc.
co.	Oxford Univ. Press
cp.	Patersons Pub.
d.	C. C. Birchard & Co.
dd.	Deane & Sons
e.	E. C. Schirmer Mus. Co.
ec.	Chester (choir)
es.	Schlesinger'schen
f.	Sam Fox Publishing Co.
fp.	Keith Prowse & Co.
g.	G. Schirmer Inc.
gc.	Curwen & Sons
h.	H. W. Gray Co.
hb.	Bornemann, Paris
hn.	Novello & Co.
i.	Harms Inc.
il.	J. H. Larway & Co.
j.	J. Fischer & Bro.
ja.	Anton Boehm & Son
jb.	Breitkopf & Hartel
jc.	Costallat et Cie
je.	G. Kothe's Erben
jf.	F. E. C. Leuckart
jh.	Fritz Gleichauf
jh.	J. Hamelle
jj.	Junfermann'sche Buch.
jk.	Kistner Musikverlag
jl.	Leduc & Cie
jm.	A. Maier
jn.	Carl Simon
jo.	Otto Junne
jp.	H. Pawelek
js.	Schott Freres, Belg.
jt.	L. J. Biton
ju.	Procure Generale
jw.	L. Schwann
zj.	"Sten"
k.	Elkan-Vogel Co.
kd.	A. Durand, Paris
kl.	H Lemonine, Paris
ks.	M. Senart, Paris
l.	Galaxy Music Corp.
lb.	W. Bessel & Co.
le.	Elkin & Co., London
ls.	Stainer & Bell
m.	E. B. Marks Mus. Corp.
mc.	Chester (organ)
mp.	W. Paxton & Co.
n.	manuscript
o.	Oliver Ditson Co.
p.	C. W. Homeyer & Co.
pf.	Faith Press
pp.	Plainsong & Med. Soc.
zu.	Universal

Changes this year are: k—Elkan-Vogel, added; kd—Durand, formerly xd; kl—Lemoine, formerly xl; ks—Senart, formerly xe; ui—Music Press, formerly km.

Consult this list merely to translate the key-lettering of the review and program columns; do not use it in sending programs to T.A.O. In your programs write the full name of the publisher, thus: J. Fischer, or C. Fischer, Ditson, Schott Belgium, Schott London, etc.

In placing your orders with your dealer give him the name of the publisher as we give it in this Key to Publishers; it may be a help to give him also the name of the American publisher through whom this list indicates the work may be secured.

Wherever convenient do your share of cooperation by placing your orders with the publishers who help make this magazine possible; their names and addresses will be found in the advertising pages.

Books & Music of 1940

The following are selected as the outstanding works advertised and reviewed during the past year; they are summarized here for the benefit of organists who maintain up-to-date libraries.

Books

Art of the Choral Conductor, Vol. 1, by Fr. William J. Finn; 6x9, 292 pages; Birchard, \$3.75; Jan. 3, May 130.

Choral Conducting, by Dr. Archibald T. Davison; 6x9, 73 pages; Harvard University Press, \$2.00; June 167, Aug. 230.

Gilbert's Manual for Choir-Loft & Pulpit, by Harry Gilbert; 6x9, 197 pages; Scribner's, \$2.75; March 70.

The Piano, by Albert E. Wier; 6x9, 467 pages; Longmans-Green, \$3.50; Sept. 260.

Deems Taylor, by John Tasker Howard; 6x9, 60 pages; J. Fischer & Bro., 25¢; July 198.

Temple of Tone, by George Ashdown Audsley; J. Fischer & Bro., \$3.50; April 102.

Three Centuries of American Hymnody, by Henry Wilder Foote; 6x9, 405 pages; Harvard University Press, \$4.00; Oct. 290, Dec. 369.

Sonatas & Suites

Haussermann, John: Seven Chorals, 10 pages; Senart in Paris; Oct. 294.

Miller, Dr. Horace Alden: Suite Amerindian, 4 mvts., 34 pages; Cornell, \$1.50; Jan. 28, Feb. 38. *Suite Negroid*, 4 mvts., 24 pages; Cornell, \$1.50; Jan. 28.

Weinberger, Jaromir: Bible Poems, 6 pieces, 13 pages; Gray, \$1.25; April 102.

Woodman, R. Huntington: Suite Gm, 4 mvts., 35 pages; G. Schirmer, \$1.25; May 134, July 196.

Organ Collections

At the Console, complied by W. M. Felton; 46 transcriptions, 143 pages; Presser, \$1.00; Dec. 358.

Everybody's Favorite Organ Music, selected by Dr. Roland Diggle; 192 pages; Amsco, \$1.00; Jan. 22, Oct. 320.

Everybody's Favorite Organ Pieces, comp. by H. L. Vibbard; 53 pieces, 192 pages; Amsco, \$1.00; Jan. 24, Oct. 320.

Familiar Organ Classics, edited by Nicholas de Vore; 51 pieces, 192 pages; Appleton-Century, \$2.00; July 217, Aug. 230, Oct. 313.

Liturgical Organist, Vol. 3, comp. by Carlo Rossini; 121 pieces, 112 pages; J. Fischer & Bro., \$1.50; Dec. 358.

139 Selected Organ Pieces, comp. by H. L. Vibbard; 189 pages; Amsco, \$1.00; Jan. 20, Oct. 320.

Selected Organ Solos, sel. by Dr. Roland Diggle; Amsco, \$1.00; Oct. 320.

Cantatas & Oratorios

Clokey, Joseph W.: "We Beheld His Glory"; J. Fischer & Bro., \$1.25; Oct. 296.

Dett, R. Nathaniel: "Ordering of Moses"; J. Fischer & Bro., \$1.25; Feb. 40.

Elmore, Robert: "The Prodigal Son," a "Sermon in Swing," for men's voices, 49 pages; Gray, \$1.00; May 132.

Horton & Kazee: "The White Pilgrim"; Gray, \$1.00; May 136.

Morgan, H. M.: "Led by a Star," 31 pages; Birchard, 75¢; Dec. 356.

Sowerby, Dr. Leo: "Forsaken of Man," 100 pages; Gray, \$2.00; Feb. 36.

Weinberger, Jaromir: "Psalm 150," solo cantata for high voice and organ, 18 pages; Gray, \$1.50; June 164.

Vocal Collection

Easy Anthems for Intermediate Choirs, ar. by Gordon Balch Nevin; 3-part, s-a-b, 10 anthems, 43 pages; J. Fischer & Bro., 60¢; March 68.

Hymnal

New Church Hymnal, ed. by H. Augustine Smith; 527 hymns; Appleton-Century, \$110.00 a hundred; Oct. 290.

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Phonograph Records

Bach: *Harpsichord Concertos*, played by two harpsichords and string ensemble; 2 concertos, 4 disks; Musicraft Album 46, \$6.50; Dec. 372.

Bach: *Orgelbuechlein*, Nos. 12 to 32, played by E. Power Biggs, Germanic Museum organ; Victor Album M-652, \$3.50; May 149, Nov. 339. Nos. 1 to 4 and 29 to 45; M-697, 4 disks, \$4.00; Nov. 341.

Bach: *Toccatas & Fugues*, Vol. 1, in Dm, F, E, 4 disks, played by Carl Weinrich, Westminster Choir College organ; Musicraft Album 36, \$6.50; March 96. Vol. 2, in C, Dm; Album 37, \$5.00; March 96.

Bach and Daquin: '*Christmas Album*' of 6 pieces, 2 disks, played by Mr. Biggs; Victor Album M-616, \$2.50; Jan. 19, Nov. 339.

Buxtehude: *Organ Music*, 6 pieces, 4 disks, played by Mr. Weinrich; Musicraft Album 40, \$6.50; March 96, May 148.

Franck: *Organ Music*, 4 pieces, 4 disks, played by Dr. Charles M. Courboin, Academy of Arts & Letters organ; Victor Album M-695, \$4.50; Dec. 372.

Handel: *Organ Concertos*, No. 2 in Bf, Victor disk 15,751, \$1.00; April 115, Nov. 339. No. 10 in Dm, Victor Album M-587, \$2.50; Nov. 339, 341. No. 11 in Gm, Victor 10"-disks 2,099 and 2,100, \$1.50; Nov. 339. All played by E. Power Biggs on the Germanic Museum organ with Fiedler's Sinfonietta.

'*Heart of the Symphony*', an album of choice orchestral music conducted by Charles O'Connell, 8 selections, 4 disks; Victor Album G-15, \$3.50; Nov. 340.

Stoessel: *Suite Antique*, for two violins and orchestra, 3 10"-disks; Royal Album 28, \$2.75; July 213.

General Service Music

AS — Vernon DE TAR: "*The glory of the Lord*," 16p. md. (Gray, 20¢). Text from Bible. Here's something really good. Strong and modern, but sane and musical; for anniversary, dedication, or almost any church festival. The Composer begins with the first essential, a good theme, or good themes. He writes as though the text inspired his music, and when the rules of music get in the way of the text, he kicks out the rules and follows the text. The result is something every fine choir should like.

AO — Martin G. DUMLER: "*Te Deum Laudamus*," 78p. md. (J. Fischer & Bro.). Here's a festival setting, with orchestral parts obtainable; it was written for chorus and orchestra; the orchestration was no afterthought. Its length and style give it the proportions of a cantata. Its music is strong in the modern manner, but has none of the lunacy of modernism. Latin text only, and that to discerning musicians is another indication of the quality of inspiration back of it. There are passages of great serenity, contrasted with grand climaxes and thrilling fortissimos. All in one strong unity, though it can be broken here and there. It is music for some grand festival in which, strangely, music is not to be the main feature but only a contributing factor; yet if put on as a piece of concert music it will not only hold its own but will be a grand inspiration for its hearers. Make a note of this setting so that if the time ever comes when you can present something truly noble in strict church music, you'll remember where to find it. An orchestra is not absolutely essential, but it is certainly essential to have a chorus that can carry its own weight without leading or support from the organ, so that the organ (and it must be a grand one, and large) can then manufacture an accompaniment (the piano score gives constant orchestral leads) that will be as noble as the vocal score. This is something unusually fine in church music for that exceptional occasion.

*A — Gluck, ar.I.W.Prosser: "*The Christian's Prayer of Praise*," F, 7p. me. (Summy, 15¢). On a melody from Gluck's *"Alceste"*, but suitable for church; text by H.L.Bow-

man. Melodic, smooth, reverent, on the quiet side, not a praise anthem but a prayer. Has the beauty of conviction about it; every choir should use it.

AW3+ — Wm. A. GOLDSWORTHY: "*Ave, Mother of the Fair Delight*," 17p. md. a. (J. Fischer & Bro., 20¢). Text by D.G.Rossetti. For chorus with contralto solo; piano accompaniment that can be easily adapted to the organ if the organ is rich enough and the choristers have learned to sing without props. Here's as imaginative and poetic and appealing a piece of modern music as the heart could wish. But heaven help any poor audience if the voices are not exactly on pitch, or if the soloist makes the common mistake of taking those odd solo snatches in strict tempo instead of lingering a trifle over the unexpected progressions; they'll sound off key if taken in tempo, but they'll sound weirdly beautiful and effective if treated artistically. Only the very best choirs should try this, but it's next door to a masterpiece and fine choirs cannot afford to neglect it. Splendid for the pre- or post-Christmas season. Truly one of the fine productions of 1940.

A — Ruth T. MAGNEY: "*A Prayer*," G, 4p. u. me. (Summy, 10¢). Text by T.K.Vogler. A simple, sincere bit of church music for "these troubled times," which should be used in the appropriate service. Not hymn-like, for some of the under parts have important contributions to make.

A4+ — Carl F. Mueller: "*Now thank we all our God*," G, 9p. me. (G. Schirmer, 16¢). Using the melody generally ascribed to Crueger, but making a good anthem of it, which will be all the better because so well known to all congregations. Text by C.Winkworth. After treating the melody simply but effectively in good anthem style, the Composer devises a theme in faster rhythm and gets good results from it, and then the coda. All choirs will find it useful for many years to come.

*AM — Sibelius, ar.C.Lefebvre: "*Onward ye peoples*," G, 4p. u. e. (Galaxy, 15¢). This is the number that has been appearing on innumerable programs, text by M.Kernochan, finely suited to the times, not only for its text but also for the strong spirit of its music.

SELECTED ORGAN SOLOS

Edited by DR. ROLAND DIGGLE

9x12, 192 pages, 51 compositions, paper-bound (Amsco, \$1.00). Some are original organ works, but most are transcriptions. Some are very simple, and true church music, Bach's *Arioso* in G for example; others are not church music, such as Schumann's *Lotus Flower*, Barnby's *Sweet and Low*, Offenbach's *Barcarolle*. All are easy and within reach of junior organists; not only is organ registration roughly indicated, but we also have indications for the Everett Orgatron and trigger-settings for the Hammond electrotone. It's a collection for many purposes, not confined to any one, unless perhaps as an instruction book for showing what to do with notes in order to make music out of them. For example, it would be fun to turn a student loose on Daquin's *Noel* and let him alone until he was sure he had it right; have him play it his way, and then let him hear Mr. Biggs' recording of it in the Victor Christmas Album. Would his face be red? There are four Bach transcriptions, useful in church or recital; five original compositions by Dr. Diggle, some for church, some not; some long pieces, some very short; Braga's *Le Serenta*, a Brahms choraleprelude fit for the best of programs, Dubois' *Grand Choeur* in Bf for postlude, a Grieg *Nocturne*, Sibelius' *Romance*, Schubert's *The Bee*, Mendelssohn's *Spinning Song* as a trainer for any set of fingers, Rheinberger's *Cantilena*, Ravel's *Pavane*, Gounod's *Marche Militaire*, Chauvet's *Bells at Evening*, Meale's *Abbey Chimes*, Schumann's *Sketch* Df, Flor Peeters' *Evening Rest*, etc. Fifty-one pieces for one dollar makes them cost two cents each, not bad; if the purchaser found only four pieces of use to him they'd still be an economy. He'll more likely find eight, or sixteen, or even more.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

a—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's voices.

off—Offertoire.

voices.

o—Organ.

3p.—3 pages, etc.

p—Piano.

3-p.—3-part, etc.

Hyphenating denotes duets, etc.

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Vol. 24

JANUARY 1941

No. 1

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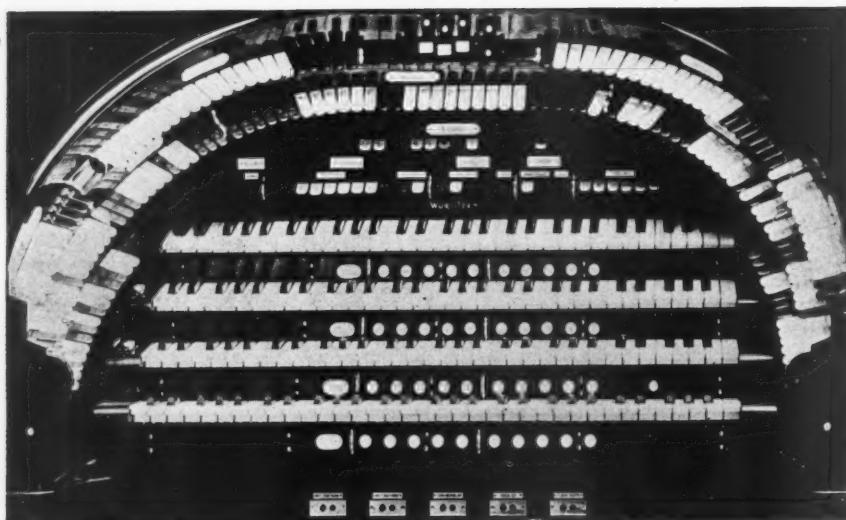
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NEW YORK CITY



ELLIPTICAL STOP TONGUE

The Hope-Jones type of console as perfected by Wurlitzer, in Municipal Auditorium, Denver, Colo.; its universal use in theaters where registration was of vital importance slowed up its church adoption.



SEMI-ELLIPTICAL STOP TONGUE

The Hillgreen-Lane console in Holy Trinity Episcopal, New York City, mildly modifies the curve but retains the maximum efficiency of stop tongues in the matter of registration manipulation.



LUMINOUS STOP-TOUCH

The Estey Organ Company in America used this speediest of all devices (witness the rapidity with which adding-machine operators work) but tradition was stronger than judgment and few were demanded; example is the earlier Estey in the Church of the Blessed Sacrament, New York City.

THE AMERICAN ORGANIST

January, 1941

Stops and Couplers Make Their Debut

By HARRY B. WELLIVER

History of the Console: Article 7

A COMPREHENSIVE survey of the introduction of stops into the organ requires that we again turn back to the pre-Christian era. The organ of that period, excluding the hydraulus, had no stops, even in most primitive form; the single set of pipes did not demand any such device. But when the hydraulus was developed, with its three to eight ranks of pipes, it was furnished with a contrivance whereby each rank could be made to speak or be silent at the discretion of the performer. In the picture of the clay model of the hydraulus, side view, to which we have already referred (33), there are definite indications of small stop-levers; and in one diagram the righthand stop is shown open [July 1940, p.205]. These early stops served to add or cancel the unison, octave, or superoctave rank of pipes; attempts at tone-colors were not dreamed of.

With the fall of Rome, the hydraulus, with the exception of a few stray examples, faded from existence and with it all the ingenious devices of keys, stops, and valves. The very earliest pneumatic organ had but a single rank of pipes. However, we have a brief description of an organ used in a Nun's Church at Grado, Spain, before 580 A.D., in which there were fifteen playing-slides and two pipes sounding to each key. When we come to the period where historians have more fully described the organs of the day, we find that ten pipes sounded to each slide, as in the tenth-century Winchester instrument, for this ingenious device of stop-control used in the hydraulus was lost. For several centuries after the Winchester organ, we find the instrument gradually enlarged, with more pipes sounding to each slide. But until the middle of the fourteenth century, we have no record of any attempt to relieve this constant full-organ effect.

In those organs the octaves and fifths were sounded along with the fundamental. Provided sub-octave pipes were added, the fifth, octave, and tenth would sound at a distance of a twelfth, fifteenth, and seventeenth. But a rank sounding a major third above the unison as an accompaniment was unbearable when used to play a plainchant written in minor mode. This condition was easily remedied by adding a second octave below the unison, or a 32' rank. And so this scheme was carried out until there were from thirty-two to fifty-six pipes sounding to each key.

One of the earliest attempts to secure relief from the full-organ effect was made in the Halberstadt organ, finished February 23, 1361, by the priest Nicholas Feber. In order to achieve this, there were three claviers. The uppermost controlled the full organ. The second, with the same 22-note

What the hydraulus introduced in stops was lost to organ-building for years after the hydraulus faded out of the picture; the organ roared on in torturous fortissimo till comparatively recent times when controls began to come to humanity's rescue.

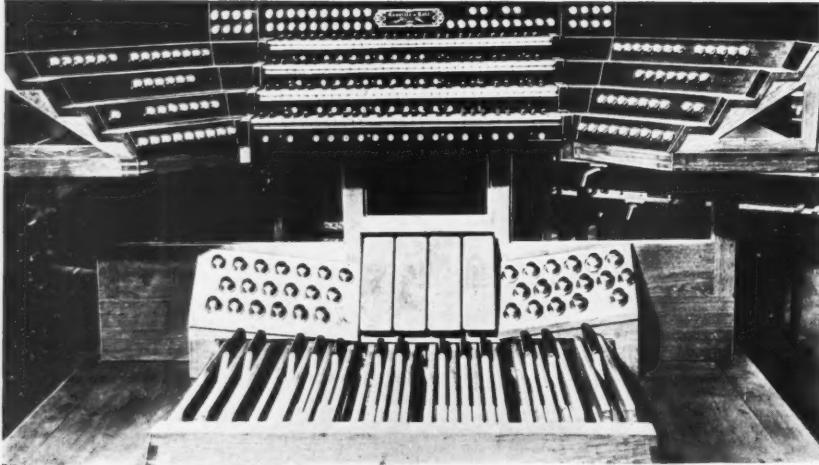
compass as the first manual, sounded only the Diapason. The lowest clavier, an octave in compass, sounded only the lower portion of the bass Diapason. Praetorius gives us the following make-up as typical of the organs of that day:

1 — 31' pitch	6 — 2' pitch
1 — 16' pitch	7 — 1½' pitch
2 — 8' pitch	8 — 1' pitch
3 — 4' pitch	10 — ½' pitch
4 — 3' pitch	

Of these forty-two pipes sounding to one key, thirty-one sounded the fundamental or its octave, and the remaining eleven sounded the fifths and their octaves. In some of these organs, the tenths and others of the harmonic series were sounded also.

Grove says the first device used to obtain more than one strength of tone from the same manual was the sliding-board. This contrivance was placed over the valves at the foot of the pipes and was so arranged as to admit or exclude the wind. Grove likens this effect to the "shifting movement" of later times but gives no further details of its operation. Toepfer, describing the state of the organ in Germany in the fifteenth century, tells us (1) of the insertion into the organ of a "double row of ventils—one behind the other—to divide the pipework into separate registers, one row of ventils being actuated directly by the keys while the other row was actuated simultaneously, at will, by means of a coupling device. . . . Thus the Principal stops, the Octaves, and the Quints, could be singled out from the aggregate of pipes and placed on a separate windchest with its separate and separable wind supply." This suggested the possibility of more than two different sounds.

So in the fifteenth century the German builder Timotheus invented and used for the first time in the rebuilt organ of the bishop's palace, at Wuerzburg, the spring soundboard. Due to its extremely complicated nature, the invention was used only about one hundred years; but it was of great importance during that time. The spring soundboard was constructed somewhat as follows: The entire area of the windchest was partitioned off into grooves which became channels, there being as many channels as there were keys on the keyboard.



FRANCE CALLS IT MODERN
Cavaille-Coll built this 4-74 in 1930 for Pleyel Hall and
registrational convenience took a good step forward,
chiefly because of the accessories.

For many decades the stop-handles were placed at the side of the instrument. Their location was similar to that of the stops in the small Portativ and Positiv organs of the time. Sometimes, instead of being raised or lowered, these devices were pushed from right to left.

About the beginning of the sixteenth century the ingenious spring soundboard was replaced by the more efficient slider soundboard, thus combining the chief features of the two kinds of wind-controlling apparatus that had been in use in previous centuries. Slides, now laid the length-way of the soundboard instead of the cross-way as in the old spring-box, were placed between the holes in the top of the grooves and the holes parallel to them in the pipe-stacks. With this device, each slide opened or closed its rank of pipes. Only the pallets and springs for each key were retained from the old spring-box. This form of stop-control continues to be made up to the present time. With the invention of the slider action, the stopknobs or levers were now placed in the console within reach of the organist. Sliders were not as efficient as might be expected. Hence a system of ventilis was devised whereby the wind was cut off from the chest. The stops were prepared but the ventilis were closed until playing began in order that the wind might not escape.

Stop-handles were not always conveniently located. Williams tells us (22) that in the old Nicolai organ at Leipzig many of the stop-handles could not be reached by the organist unless he left his seat. English organs were similar in this respect. The instrument in Lincoln Cathedral had stops placed so near the floor that the player had to stoop low to draw them.

About 1830 there was erected in Freiburg, Switzerland, an organ of sixty-eight stops distributed over four manuals and pedal. Instead of stop-handles that drew out, they moved from right to left in the same fashion as the old levers which projected from the side of the case.

Slider action has been discarded by modern builders in favor of electro-pneumatic action. It is not the purpose of this thesis to discuss the various windchest actions, so we shall confine our remarks to the three most important types of stop-control: draw-stops, stop-tongues, and tilting-tablets.

Within the channel of each note there were as many pipe-valves, placed at the foot of the pipe, as there were registers played by that note. These pipe-valves were opened from above by a bar which depressed the longitudinal row of metal pins attached to them. Thus the stop was "drawn." Air was admitted to each channel by means of a playing-valve or soundboard pallet operated directly by its key on the clavier.

These first stops were fearful devices. The combined resistance of the set of springs beneath the valves was tremendous, and therefore the stop had to be hitched to an iron bar in order to be kept "drawn." When released, it sprang back of its own accord. The use of this device brought about the naming of each individual rank on the organ, with the exception of the very high-pitched ones which were called Mixtures, since they were thought to be of too little importance to be drawn separately. These first sets were called Registers, the name properly used today.

The draw-knob action was the original method of stop-control, as we have shown. Instead of requiring a strong tug and yielding a foot or so of timber, the modern draw-knob, with its ivory front and sleeve, requires only the slightest effort to operate and moves scarcely an inch. The knobs are usually arranged in straight, diagonal, or curved tiers, or are placed in jambas at an angle of 45° to the claviers.

Stop-tongues, on a small organ, are placed in a single row above the top manual. On larger instruments, double and even triple rows, slightly curved, are used. The most common use of this form of stop-control is in horse-shoe fashion, a most convenient arrangement. Robert Hope-Jones was the original designer of this type of console. In some cases, the stop-tongues are placed in jambas at a 45° angle to the manuals.

Tilting-tablets are not used very frequently for stop-control. Their chief use is for the couplers in consoles using draw-knobs for stop-control. However, the second largest organ in the world, in the Wanamaker Grand Court, Philadelphia, as well as the great organ in St. Michael's, Hamburg, the largest organ in Germany, use this method for controlling the stops.

Two methods of stop-control, both developments of the Estey Organ Company, remain to be noticed. The one is a device in the form of a keyboard having a black key for each white one. When the white key is depressed, it remains in that position and the stop is ready to speak. The white key is released only when its corresponding black key is depressed. This ingenious but unhandy device has long since passed out of existence. A much more useful device is the luminous stop-touch for stop control. On an inclined board above the manuals there is an arrangement similar to the keyboard of a typewriter, having one button or 'touch' for each stop and coupler. To draw a stop, you press its button which causes a small bulb within it to light, thereby signifying that the stop is on. By pressing the touch again, the stop is released and the bulb is turned off. One advantage of this invention is that the console may be made extremely compact. Another great virtue, however, lies in the fact that when stops are added by means of the crescendo-pedal, this addition is shown when the stop-touches are illuminated. If nothing else, this invention is a crescendo-indicator par excellence. The luminous console, as it was called, is no longer being used to any great extent.

Historians place the invention of the coupler at about the beginning of the sixteenth century, although there is very little evidence upon which to base the statement. Perhaps the idea for the coupler was suggested by the first pedalboard which, instead of having its own set of pipes, acted upon the lowest manual by means of ropes or wires. In their early forms the couplers really locked two manuals together. Praetorius describes manual couplers in many organs as early as 1618. The most detrimental influence upon the development of the couplers was the tracker action of the old organs. To play on one manual to which two others were coupled was no easy job. Nor was it easy to play the pedals under such

circumstances. But with the development of modern actions came the addition of many couplers.

Unison couplers were first to appear. The octave coupler was introduced by Smith at Bristol in 1824, and was used again by Hill at York in 1829. This was the 16' Swell-to-Great. Even the pedal division in England came into its own with an octave coupler. However, with the addition of high-pitched stops to this department, couplers became less of a necessity. The only pedal coupler used for many years was the Great-to-Pedal. Sometimes a coupler "Manuals, Basses to Pedals" was used in the larger instruments about 1841. By



ANCIENT & HONORABLE
but woefully inefficient; Guilmant's own studio Cavaille-Coll, now preserved
in disuse by Marcel Dupre, a memorial to his teacher.

1846 the Great Organ sub-octave and Bombarde sub-octave were common accessories. The St. Sulpice organ, Paris, rebuilt by Cavaille-Coll in 1862, had sub-octave couplers on all its five manuals.

In the specifications of many of the Silbermann organs it is common to find a sentence such as this: "The Echo and Choir manuals move and couple to the Great."

With the advent of the electro-pneumatic console, couplers became a matter of choice instead of mechanical possibility. Any coupler one might desire is now possible. The Swell-to-Great octaves were the only octave-couplers in use in the United States for some time. At the present time no organ is complete without its full complement of super and sub couplers. Most French organs incorporate only the sub-couplers, since much French music is written too high to make use of octave-couplers.

[See July 1940 page 207 for the bibliography to which figures within parentheses refer.]

(To be continued)

Blanchard Residence Organ

Built by M. P. MOLLER

A 1905 Steere made vastly more useful by modernization and unification

THE 3m Moller in his home in Claremont, Calif., represents a unique sentimental attachment for Prof. William G. Blanchard, head of the organ department of Pomona College. The majority of pipes in the instrument were once in the organ upon which Mr. Blanchard first played at the age of thirteen. The story of his experience with the organ is unique.

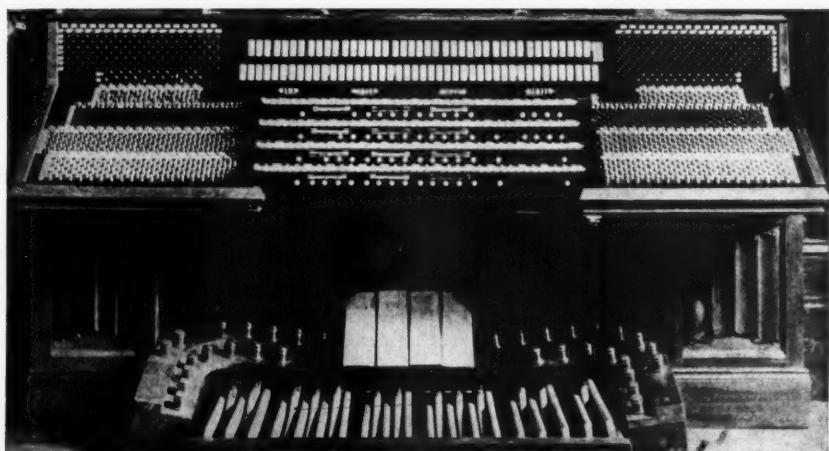
His father, Dr. Wm. M. Blanchard, who has been dean of DePauw University for fifteen years and head of the chemistry department since 1902, was superintendent of the Sunday school at the old College Avenue Methodist, Greencastle, Ind., where the University is located. As a small boy, young Blanchard used to sit in the family pew on Sundays and listen to the organ, hoping that some day he too would be able to play the instrument.

One Sunday the Sunday-school organist failed to appear. The elder Blanchard, at a loss for a substitute, called on his 13-year-old son to take charge. Although he had been playing the piano for a number of years, the lad had never played an organ. But this was Opportunity, and he accepted his father's invitation without hesitation. Says Mr. Blanchard: "I distinctly remember going up to the console, turning on the switch, pulling out all the stops, and, using the manuals only, playing the first song which happened to be 'There is sunshine in my soul today'."

Following this impromptu appearance, young Blanchard continued to play at the Sunday-school and at once began the study of organ with Mrs. Edna Cogswell Otis, organist of the Church. Shortly thereafter Mrs. Otis devoted her time to directing the choir and the young boy was appointed organist, a position he held for seven years, until shortly before he graduated from DePauw University where he majored in organ.

About ten years ago, College Avenue Church merged with Locust Street Methodist and a new edifice was built—Gobin Memorial Methodist. The old organ was purchased by the elder Blanchard, who had in mind an eventuality now consummated in the installation in his son's home in Claremont.

The organ had been built in 1904 by the now extinct J. W. Steere & Son, Springfield, Mass. The action was tracker, and it was a two-manual instrument with fifteen ranks which included two independent Pedal ranks. It was voiced on 3 1/2"



DUPRE'S 1933 CONSOLE
Marcel Dupre, after thorough acquaintance with all American consoles, designed this one for his own studio in Meudon, France.

wind, and the tone-quality throughout was lovely.

Early last spring the pipes were trucked by M. P. Moller Inc. to its plant in Hagerstown, to be completely renovated, regulated, and revoiced for the Blanchard living-room, which is 18' x 34' with a 15' ceiling. The console, of natural-finish black walnut, windchests, reservoirs, cable, etc., are all new. For flexibility, a three-manual console is used, the Choir being duplexed from the Great. There are no borrows from the Swell in the Great or Choir. To conserve space, the old Stopped Flute was made into a unit, extended to 85 pipes. The old Aeoline was revoiced as a Voix Celeste, and with the exception of the Oboe, all other Swell ranks were extended



21 YEARS AGO

William G. Blanchard playing the original Steere organ in College Avenue Methodist, Greencastle, Ind., which he now owns.

CLAREMONT, CALIF.

W. G. BLANCHARD RESIDENCE
M. P. Moller Inc.

Installed, fall of 1940

Stoplist, Mr. Blanchard

Installation, Paul T. Gearhart

Pipework entirely revoiced from a 1904

Steere organ, the first Mr. Blanchard ever played, with added new top-octaves etc.

V-16. R-16. S-33. B-16. P-1016.
PEDAL 4": V-2. R-2. S-6.

EXPRESSIVE

16 BOURDON 32*

L.GEDECKT 32†

Dulciana (G)*

8 V. Diapason (S)†

Dulciana (G)*

Gedeckt (S)†

*In Swell chamber; †Great chamber.

GREAT 4": V-6. R-6. S-7.

EXPRESSIVE

8 DIAPASON 44 61

MELODIA 2.6x3.6 61

DULCIANA 57 97m16'

GAMBA 57 61

4 OCTAVE 58 61

FLUTE h 61wm

8 CHIMES pf

SWELL 4": V-6. R-6. S-11.

16 Gedeckt tc

8 VIOLIN DIA. 45 73

GEDECKT 85

2.12x3.10

SALICIONAL 60 73

VOIX CELESTE 58 73

4 Gedeckt

Salicional

2 2/3	Gedeckt
2	Gedeckt
8	OBOE 3 3/4" 61
	VOX HUMANA pf 61
	Tremulant
CHOIR: V-2. R-2. S-9.	
8	Melodia (G)
	Dulciana (G)

UNDA MARIS pf 61

Gamba (G)

Flute h (G)

Dulciana (G)

Dulciana (G)

Dulciana (G)

CLARINET pf 61

Tremulant

COUPLERS 20:

Ped.: G-8-4. S. C.

Gt.: G-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 3: GC. S. Register.

Combons 21: P-4. G-4. S-4. C-4.

Tutti 5.

Reversibles 4: G-P. S-P. C-P.

Full-Organ.

Cancels 5: P. G. S. C. Tutti.

ORIGINAL 1904 ORGAN

PEDAL

16 Bourdon 30

Lieblichgedeckt 30

GREAT

8 Diapason 61

Melodia 61

Dulciana 61

Gamba 61

4 Octave 61

Flute d'Amour 61

SWELL

16 Bourdon 61

Violin Diapason 61

Stopped Flute 61

Salicional 61

Aeoline 61

4 Flute h 61

Oboe 61



16'CCC DULCIANA

William G. Blanchard and son Billy acting as proprietors and props.



WILLIAM G. BLANCHARD

and the console of the Moller in his residence, Claremont, Calif., where he heads the Pomona College organ department.

to 73 pipes. The Pedal Lieblichgedeckt was extended to 32 pipes and placed in the Swell chamber.

The addition to the residence to house the pipes was designed and plans drawn by Mr. Blanchard who also did all preliminary wiring, including the placing of all conduits and the remote-controls for the blower. The organ speaks through an opening 13' 6" wide by 8' high; swell-shades are placed horizontally. Three large India prints conceal the opening and harmonize with the decorative scheme of the room without interfering with the tone.

The Blanchard residence was formerly the home of Dr. Joseph W. Clokey when he was head of the organ department of Pomona College. When Dr. Clokey resigned at the end of the 1938-39 season to become dean of the College of Fine Arts of Miami University, Mr. Blanchard, on the Pomona faculty since 1936, was appointed college organist and head of the organ department, taking Dr. Clokey's place; and now he has also taken the former Clokey residence. And the new organ installed this fall in his home has not only the interesting history of having been in reality the very first organ Mr. Blanchard ever played, but also that it was originally built in the year in which he was born.

An organ-builder could hardly understand or be in sympathy with the duplexed third manual, which he would normally pass off as a 'dummy' manual, but every organist skilled in registration will understand its incalculable advantages over any two-manual organ possible to build. The console is in the living-room but the organ is housed in a two-chamber room especially built for it off the side of the house.

How fortunate for Mr. Blanchard that he had a wise and sympathetic father to see far enough ahead to buy the instrument in preparation for the happy occasion now brought to realization.—CONTRIB.

Raymond Nold of St. Mary's

By ERNEST WHITE

WE REMEMBER a man principally for those points in which he differed from the average of human reaction. Let us then remember Raymond Nold as the consistent idealist.

He came of Swiss Mennonite stock, and spent his early years in smallish communities in Ohio where the religious point of view was the common thing. Small wonder then that the zealous attitude was a natural habit of mind. The Mennonites were a hardy people, mentally and physically. In him the basis for zeal covered much more than religious considerations. He had a consuming interest in all that was fine—not for the thing itself so much as for what it contributed to a way of life. Though he worked at music for the whole of his life, with a singleness of purpose that few could emulate, it was not the center of his existence. He was a truly religious man with a practical application for his religion.

His recollections of childhood were largely connected with music. He had taught himself to read notes before he entered school. Though he graduated from the College of Music in Cincinnati, most of his skill he developed by his own efforts. In 1907, after holding two small positions playing in churches in up-state New York, he came to New York City to be assistant organist at St. George's Church in Stuyvesant Square. Here was a taste of doing things in the grand manner which set the young mind on its proper path.

Musically this was a fine thing—but now he was beginning to be interested in the church and in the refinements offered the mind by ceremonial. He decided to try his powers when St. John's Church in Jersey City had a vacancy for an organist and choirmaster. This move proved to be an unhappy one, but within a few months he heard from a music agency that an organist was needed at the Church of Saint Mary the Virgin. What things come out of chance—for the history of the music at St. Mary's from 1910 onward is practically the history of the musical development of Raymond Nold.

Let us look at it with his own eyes. The music performed at that time was of the most flamboyant type, and utterly unsuited for its use. There was much beating on drums and tooting upon trumpets that made even the later period of Viennese masses liturgical by comparison! After a short ap-

prenticeship as organist, Father Barry appointed the young man musical director. He was about twenty-seven years old at the time.

He set out to find and perform only the finest in music—and as his taste and skill grew, so did the musical performances. Year after year he brought to this country new material from Europe, for there was little or nothing published here that answered the requirements of such a church.

The refinement of taste went on. Gradually he came to see that even the finest music was not enough for the liturgy. The music should be composed with the liturgy in mind. Of



RAYMOND NOLD
Aug. 18, 1884 — Nov. 24, 1940

what use was it to set such words to casual tunes even if the tunes were great music? The one hindered the other. His mind was now open to the work of the polyphonists and the golden age of religious music—music that is a setting and at the same time an expression of the text—music that leaves aside all ideas of personality and the entertaining of an audience—even though it had been a royal audience that the Viennese composers had sought to please!

Now he was faced with a church that he had educated to Schubert and Mozart—and he had traveled ahead. Here was a whole literature more sublime than anything Mozart had dreamed of for church, but it took a different point of view to be able to understand the grandeur, excellence and the inevitable quality in these works.

This time there was not the same careful patient work in changing the style of music. The depression had made it necessary to cut the staff, and with the dropping of the orchestra (present since the opening of the Church) much of the regular repertoire could no longer be performed. As well he had learned that he had the dread disease leucocytopenia. Here was a whole new world to conquer and there was more than a chance that his life might soon be cut short. He must make haste.

Most of us at St. Mary's will be able to locate our place in time in this narrative. Raymond Nold has died—but his plans and vision are still ahead of us. Indeed it will be many

years before we can grow into all the things he foresaw for us.

I have said much of Raymond Nold's music—for that was his life. Personally he was so retiring that few ever got to know his strength and kindness. Those who did will never forget.

ADDENDA

The foregoing was written by Mr. White for St. Mary's parish-paper, Ave, to which are to be added but a few of the bare biographical facts. Mr. Nold was born Aug. 18, 1884, in Marshallville, Ohio. He was a bachelor. His music was his whole life. He composed nothing of his own but was an authority on Gregorian music and has left great quantities of manuscript translations into English from Latin texts and orchestrations of much of the most important music he performed in St. Mary's with chorus, organ, and orchestra. He and the Church authorities associated with him chose Ernest White as his organist in September 1937, Mr. Nold conducting the choir (in the rear and rather high gallery of the Church) and directing the music, Mr. White acting as accompanist and solo organist. The purpose evidently was not merely to have an organist of Mr. White's caliber for the needs of the moment but also to have the new music director ready to carry on the high traditions established by Mr. Nold against the day that finally came with Mr. Nold's death on Nov. 24. Funeral services were held in the Church Nov. 26. The choir in recent times numbered eighteen paid voices, with a men's choir of six tenors for the liturgy. The organ, built by the Aeolian-Skinner Co. to Mr. Nold's tastes, has already been discussed in these pages. The trustees of the Church have appointed Mr. White to succeed Mr. Nold as music director.—ED.

minded; during his student days he was chapel organist at Eden Seminary, St. Louis; it is a pleasure to be associated with him.

Our senior choir of sixty members rehearses Fridays from 7:45 to 9:00, and sings at the 10:40 Sunday services. We rehearse with the piano, and do final polishing with the organ. The third Friday of each month sets aside a little time for business meeting and report of the choir officers; once a month we have refreshments in the dining-room after rehearsal, and twice a year we have choir socials.

We have few attendance problems in the choir. Last year the choir adopted a formal set of regulations for self-government; illness, work, and absence from the city exonerate a member from the stipulation that any who miss rehearsals or services for a month are automatically retired; in order to sing on Sunday the member must attend the Friday rehearsal. Our vestments are black academic gowns, with white collars for the women, from September until Easter; white academic gowns with green stoles from Easter through July. August is vacation month.

We follow the Westminster choir plan, and I teach voice to a limited number of choristers; all are volunteer, and all but four are members of our Church. We put on operettas and give concerts to raise funds, both in our own city and elsewhere in the district. For thirty minutes prior to the full Friday rehearsal we rehearse a quartet or octet which sings at the second service on Sundays at 9:40.

Youth choir, composed of forty girls, ages ten to sixteen, rehearses Saturday mornings immediately after confirmation class, and sings at the 9:00 service Sunday mornings, generally using two-part materials. Vestments consist of white surplices with wine-colored Peter Pan collars. For recreation youth choir joins the seniors in occasional operettas, and at times through the seasons I take them on hikes.

At the end of the year we have a choir-recognition service in which both choirs participate and awards are made for the best attendance records. Our hopes for the future include a children's choir of boys and girls, and a choir of boys between the ages ten and sixteen, both choirs to be managed by my two assistant organists, Miss Jeanadel Schaefer and Mrs. W. G. Tempelmeyer.

Our rehearsal room, large enough for 150 choristers, is equipped with an altar, and religious paintings presented by confirmation classes; it is the custom for each class to present a gift to the church.

The new organ, dedicated Sept. 29, 1940, when the chancel was rededicated, was built by Kimball and is a three-manual of 42 voices extended by borrowing to 64 stops, including Deagan Chimes playable from Pedal, Great, and Choir, and Deagan Harp playable at 8' and 4' on all three manuals. Future plans call for a supplementary console on the gallery in Parish Hall, for by its location the organ can speak through the rear of the chambers into the Hall. We have special music each Wednesday evening during Lent, five choral communion services in Holy Week, and organ recitals the second Sunday of each month through the season.

Zion Church is down town in a city of some four hundred thousand; our choristers come from all over town and even from the suburbs, which seems to make it advisable to attempt no more than one rehearsal a week, however making the utmost of that rehearsal. Our church program for music agrees with what Donald D. Kettring wrote in November 1938 T.A.O.:

"The choir arrangement of the local church should be the natural expression of the choral talent in that parish. In my opinion there is little virtue in imposing a choir 'system' on a church and pontifically declaring it to be the proper solution of that church's musical difficulties, without first determining by careful inquiry and systematic survey the vital characteristics of the parish which touch on the music program."

Zion's first edifice was built in 1845, the second in 1866,

Zion Church in Indianapolis

By DALE W. YOUNG

Music program of a church that now has a modernized plant and new organ

ZION EVANGELICAL, Indianapolis, Ind., this year celebrates its hundredth anniversary and rejoices in the recent remodeling which gives the Church a most complete and modern plant, including a Parish House with offices for two pastors, two secretaries, and organist, living-quarters for the custodians and assistant pastor, and wedding chapel. The auditorium pulpit and reredos were carved by Aloysius Lang of Oberammergau. Deagan chimes in the tower are playable from the organ and also from a keyboard in the secretary's office. Our choirloft seats sixty; the panel concealing the organist is removed when recitals are played.

The parish-house auditorium has a stage for the presentation of operettas and pageants, and serves as a gymnasium for Zion's heavy schedule of athletic events, and for fairs and other secular activities. In the basement are the dining-room and kitchen. We have also a modern church-school building which includes choir-rehearsal room, locker-room for vestments, dressing rooms with full-length mirrors, and choir library. We have rented a parking-lot to accommodate the great number who come to our Church in their own cars.

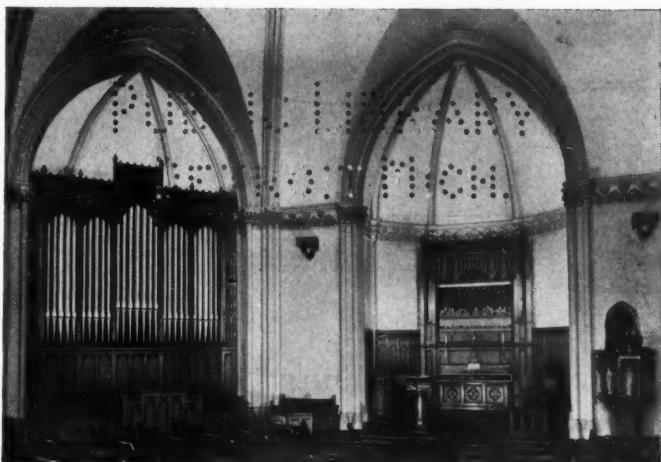
Sunday services are announced by the simultaneous ringing of three huge bells, and the congregation's whole-hearted participation in the services is reflected by their hearty singing of the hymns. Three consecutive services every Sunday morning, at 9:00, 9:40, and 10:40, with the three choirs needed to sing them, are tokens of unusual vitality. While the parishioners may not always come in expected numbers for social events, they are on hand Sunday mornings for the services.

All our new equipment items are memorial gifts; Zion Church has the spirit of giving; no one man underwrites the bills. Our pastor, Dr. Frederick R. Daries, is musically

and the present structure in 1913. As the accompanying photograph shows, the front left corner of the auditorium has been used to house organ and choir, cutting diagonally across the corner. Directly back of this corner is Parish Hall, erected a decade ago, and that contemplated supplementary console will be located on the gallery of Parish Hall running along the church side of the hall; hence, with gallery location, the organ can be used for events in Parish Hall without requiring room on either the floor or stage of the Hall.

ADDENDA

Mr. Young was born in Indianapolis, had his highschooling in Arsenal Tech., there, and graduated from Jordan Conservatory with the Mus. Bac. degree in 1938; he has studied organ with Stuart Barrie, E. Power Biggs, Bomar Cramer, Donald C. Gilley, and Parvin Titus. His first church position was with the Second Baptist, Indianapolis, in 1925, and among his other positions were Christ Episcopal, Pensacola, Fla., Roberts Park Methodist, Indianapolis (seven years), and the Circle Theater, Indianapolis. He was appointed to Zion Evangelical in 1937 and is also instructor in organ in Jordan Conservatory. For three years he was organist of the Scottish Rite



ZION LUTHERAN, INDIANAPOLIS

Altar-piece in the center was carved in wood by Aloysius Lang as was also the pulpit on the right; Dale W. Young is organist.

in Indianapolis. He is unmarried, and active in local A.G.O. circles.—ED.

ZION REPERTOIRE

Mr. Young lists the numbers that have been favorites with his choir and congregation. Letters hyphenated to the composer's name indicate the publisher. Solo voices required are indicated by s.a.t.b. following the titles; next come figures to indicate Mr. Young's personal preferences (1, first choice, 2, second choice, etc.) and finally the grade of difficulty (easy, difficult, medium).
 Andrews-g, Praise my soul—1-e
 Bach-h, Gracious Lord—1-e
 -b, In Thee is gladness—1-e
 -e, Now let every tongue—1-m
 -va, Song of praise—4-m
 Barnby-g, King all glorious—tb-2-d
 -t, O Lord how manifold—3-e
 Bennet-g, God is a Spirit—1-e
 Bortniansky-o, Cherubim Song—1-m
 Buck-o, Be still and know—s-1-m
 -o, How beautiful upon—b-4-m
 -o, Sing Alleluia—tb-4-d
 Berwald-o, God of love—s-2-e
 -a, I need Thee—3-m
 Brahms-g, How lovely—1-d
 Candlyn-g, Fierce raged—3-d
 Chadwick-a, Awake up my glory—3-m
 Costa-vw, Honor and glory—4-d
 De Koven-tj, Recessional—4-e
 Dickey-h, Let not your heart—1-e
 Elgar-vy, Land of hope—4-e
 Farrant-g, Lord for Thy mercies—1-e
 Fenner, When children pray—1-e (for confirmation Sundays)
 Franck-b, O Lord most holy—s-1-e
 -j, Psalm 150—1-m
 Gounod-g, Ave Maria—s-1-d
 Henschel-b, Morning Hymn—3-m
 Hiller-g, Prayer—2-m
 Himmel-g, Incline Thine ear—a-1-e
 Huerter-b, I heard the voice—b-2-e
 La Forge-g, First Psalm—1-m
 Malotte-g, Lord's Prayer—1-m
 Macfarlane-g, Open our eyes—1-m
 Matthews-g, Ballad of trees—1-m
 -g, Father once more—1-m

Maunder-h, Praise the Lord—2-e
 -o, Worship the King—2-e
 Moir-g, I will thank Thee—1-m
 Neidlinger-g, Savior like—s-4-e
 -g, Silent sea—s-4-m
 Nevin-o, Rejoice Jerusalem—b-4-e
 Nordman-a, More love to Thee—s-2-e
 Parker-g, Lord is my Light—1-m
 Perry-g, Teach me Lord—s-1-e
 Pflueger-uw, How long—4-e
 -uw, Hast thou not known—tb-3-e
 Protheroe-b, Morning Prayer—1-e
 Purcell-e, Thou knowest Lord—1-e
 Roberts-o, Seek ye the Lord—t-3-e
 Rogers-o, Seek Him that maketh—s-1-m
 Schubert-vh, Omnipotent—s-1-d
 Schuetky-h, Send forth—1-m
 Schumann, Show us mercy—1-e
 Shackley-b, God so loved—s-4-m
 Scott-g, Ride on—t-3-e
 Shelley-g, Christian the morn—sa-3-e
 -g, Hark my soul—sa-3-e
 -g, King of love—st-3-e
 Smart-h, Lord is my Shepherd—2-d
 Speaks-g, How long—3-e
 -g, More love to Thee—s-2-e
 -g, Twilight and dawn—sa-2-e
 Spicker-g, Fear not—sat-4-m
 Spohr-o, As pants the hart—s-1-e
 Wesley-h, Lead me Lord—1-e
 West-o, Lord is exalted—1-m
 -g, O how amiable—1-e
 -h, Woods and every—t-1-m
 Woodward-g, Rejoice greatly—1-e
 -o, Radiant morn—2-e
 Woodman-g, Behold now praise—1-m
 -a, Lord is King—4-m
 Zingarelli-g, Go not far—1-m
 We have omitted anthems from Gounod, Handel, Haydn, Mendelssohn, Mozart, Rossini, Stainer, and a few others, as being unnecessary here. Mr. Young lists a goodly number of anthems he has already selected—

TO BE ADDED

Arkhangelsky, Blessings of peace
 Incline Thine ear

O gladsome Light
 Bach, At Thy feet
 Come soothing death
 If thou but suffer
 O rejoice ye Christians
 O Savior sweet
 Bairstow, Jerusalem Heavenly Salem
 Promise that was made
 Bortniansky, Divine praise
 Brahms, Create in me O God
 Grant unto me Thy joy
 Burnell, Surely the Lord
 Byrd, Ave Verum Corpus
 Candlyn, Father to Thee
 Lighten our darkness
 Chaffin, Great day of the Lord
 Christiansen, a long list
 Davies, God be in my head
 O sons and daughters
 Dickinson, Beneath the shadow
 Bow down Thine ear
 Joseph's lovely garden
 Joyous Easter song
 Shepherd's story
 Sleep my Jesus
 Farrant, Call to remembrance
 Hassler, O sing unto the Lord
 Holst, Turn back O man
 Ivanov, Bless the Lord
 Praise the Name
 Jennings, Springs in the desert
 Kastalsky, God is with us
 Hail Holy Light
 Kjerulff, Sabbath Morn
 Lockwood, All Thy works praise
 Lvov, Of Thy mystical supper
 Mueller, Build thee more stately
 God is in His holy temple
 Lo God is here
 Now thank we
 Praise to the living God
 Noble, Go to dark Gethsemane
 Souls of the righteous
 Palestrina, Alleluia Lord God
 Come let us worship
 We do worship Thee
 Priest, Surely God is in this place

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Still Gadding About

MY eternal gratitude to Dr. Clarence Dickinson for what he did in his playing of Bach's *Have Mercy on Me* in his Dec. 10, 1940, recital in the Brick Church, New York. It was done with superb feeling, gloriously rich registration, all on the quiet side—hardly anything louder than mezzo-pianissimo. What Bach had to say when he wrote that piece was being said over again in vastly more convincing tones than ever Bach could use.

After Bach died, was buried, and forgotten, humanity suddenly roused itself, hunted up his grave and has been, for the most part, jumping on that grave unmercifully ever since. All because of that trucky thing called tradition. A bit of Bach's music is so far removed, structurally, from Hearts & Flowers, for example, that we young music-loving Americans didn't know what to do about it when we first saw it; we made the blunder of going to France and Germany to find out. We found out something all right; it wasn't how to revive Bach but how to crucify him. And we've been diligently at it, lo these many decades. If, for example, that Adagio from the Toccata-Adagio-Fugue in C, is not, and was never intended to be, music like Stokowski and the Philadelphia Orchestra make of it, then I say Bach is the purest of rubbish. If music is to be merely clever manipulation of notes, I'm not interested. And I know one man that agrees with me on that if he doesn't on another single thing, and he is Dr. Dickinson or he wouldn't have played that choral prelude as he did.

The chief item on the program, so far as my interest was concerned, was Dr. Dickinson's *Storm King Symphony*. The title is right; it's an organ Sonata, but it's a *Storm King Symphony*. He played three movements. And now I think I know why our American organists have not used it more frequently. The chief hindrances are that Dr. Dickinson's an American and the piece demands imagination. Note-pushing won't get a man very far with this. We've got to know what the notes are intended to produce. Dr. Dickinson didn't play it so grandly as some other concert organist will one of these days when he discovers it, for that other organist won't be handicapped by the commendable modesty that crowns Dr. Dickinson and prevents his thinking as highly as he should of his own composition. I do not believe any really good composer plays his own works very well—unless he's a conceited child we feel like pushing off the dock. But to such concert organists as we have in America with a bit of imagination—and I know several—I recommend the *Storm King Symphony*. It's not easy, though the notes are none too difficult.

I feel better after having heard Dr. Dickinson and thought about his kind of playing, his kind of registration, his kind of a stoplist. On the manual divisions there are 109 stops, 63 of them 8'; 81 voices, 52 of them 8'. And of the 63 stops (not voices) at 8', 19 are strings and 12 woodwinds. We can do a lot of beautiful music with an outfit like that, though we can't get the same thing in contrapuntal clarity that Mr. Biggs recently showed at Columbia and Mr. White at St. Mary's.

There are one off-unison in the Pedal and three in the

Choir. I'd want many more. There seem to be two mixtures in the Great, though the stoplist is not definite, and there are at least four ranks; in the Swell there are two mixtures of eight ranks total. I do not believe Dr. Dickinson is very fond of mixtures, and I know I do not like the examples here, for they do what shouldn't be done in an ensemble. But if any of us ever want to hear some magnificently beautiful organ-playing we should watch for the next recital by Dr. Dickinson on this his own instrument. You can make a lot of beautiful music when you have nineteen strings and twelve woodwinds at 8' in an organ. Dr. Dickinson knows it.

—t.s.b.—

"I recognize of course that it is practically impossible to get an impartial discussion, not to say a scholarly one, of any subject in a commercial newspaper of any kind. There are too many axes to grind. . . . The press can protect whom it wishes to."

No, Roosevelt didn't write that to us, but he did plant enough propaganda through his innumerable stooges to induce one of our excellent American organists to write it. The press is not dominated by its advertisers nor by its "favorite" contributors nor by its staff, any further than the obligation of the staff to use such intelligence as it can command to keep the publication forever working toward progress. If the staff doesn't know in which direction progress lies, it's just too bad; but in vastly more than 95% of cases we must give the staff credit for trying to the best of its abilities.

I think anything & everything in the world should be measured in terms of resultant human happiness. Theories do not matter. Mankind, by and large, is decent enough to want the finer things of life. Dross and stupidity and crime are not knowingly chosen. So the average publisher knows his readers are with him if and when he is driving for the best in his particular realm. The domination of his pages by the advertisers would be so glaringly self-evident that such a course would defeat its own end; every publisher is at least intelligent enough nowadays to realize that and act accordingly.

And so T.A.O. turns thumbs down on theories that, by unbiased and reliable judgment, are a hindrance rather than a help. Its pages are not open to championship of things considered, in our wisdom or in our ignorance, whichever you will, detrimental rather than progressive. But is that an axe to grind? I hardly think so. I think it's an ideal to be held. And it costs us advertisers, it doesn't gain them.

"The sooner we give up the idea that something new is wanted in the organ world the better. The best symptom is a return to tried and true practises."

Now darned if I can agree with that; can you? I think all life is an eternal search for something new, something that represents a vast improvement over the old, something that progresses. I like the telephone, the radio, the automobile, the airplane. I like Dr. Dickinson's *Storm King Symphony*, the new clarity in organ tone hungered for by Senator Richards and, excuse me everybody, first delved into by Mr. G. Donald Harrison. Do I like all that Mr. Harrison is doing? No, nor does he like all I'm doing; but I hope we both find enough good in what we've each set our hands to, so that we continue our mutual interest and respect.

Will I let anyone put into T.A.O. a plea for the return of

the Tibia or the 16' manual Bourdon or the old 1910 type of screaming mixture? Not on your tintype. T.A.O. has an axe to grind and I've got an insatiable hunger for ever better and richer organ tone. And I happen to know (substitute believe if you like it better) that tone comes from pipes and not from the mechanism built under them. Anyway who was the silly Editor who first revived championship of the slider-chest in modern America? As Dr. Diggle would say, Bless my soul, it was I. And I'm ashamed of it. But then, the only man who makes no mistakes at all is either a dead one or one doing nothing whatever. And I'm still working. Maybe you don't like that but I do. Work is a lot of fun.

—T.S.B.

Imagination May Be Good

- but is not often used at the right time. The time to use it is when we are performing music or writing it. The time not to use it is when we are talking about an organ. Witness:

"A small organ of ours was dedicated recently and an organist who attended the ceremony criticized the instrument for its much too brilliant upperwork.

"The organ comprises ten sets of pipes—two 16's, six 8's, and two 4's, from which you will gather that this good soul not only heard what isn't present but decided it was too brilliant. Isn't this one for the book?"

Yes. And here's another, also true:

An organist acting as organ-architect for his own church decided he didn't like the 32' Ophicleide, though the rest of the instrument was all very fine. He was so insistent upon it that the builder good-naturedly decided to take out the old Ophicleide and ship another from the factory, waiting for the new one to arrive first so the old could be sent back in the crates bringing the new.

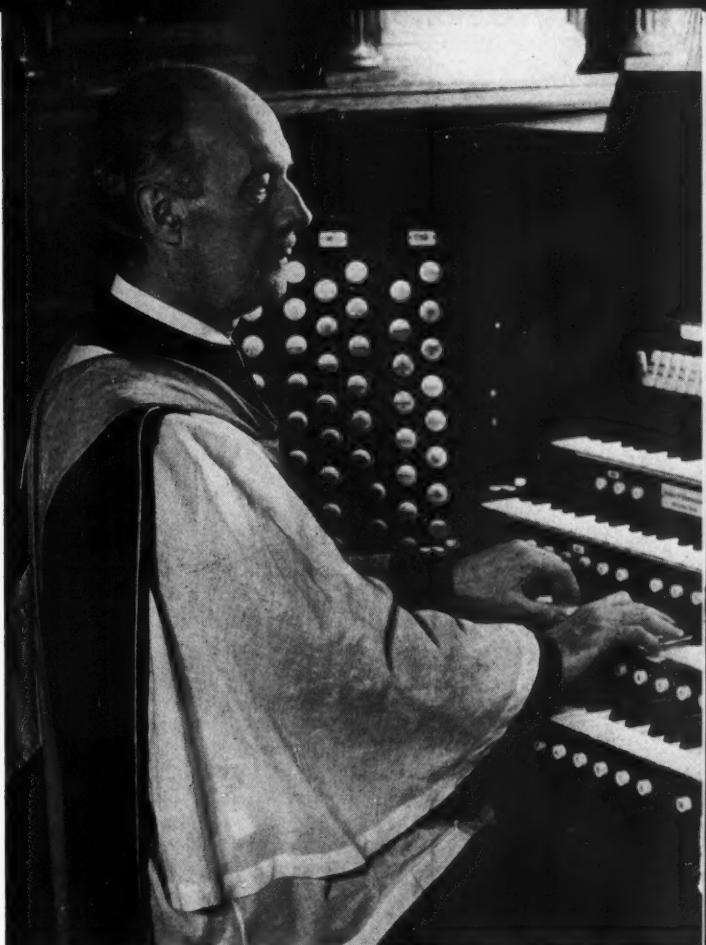
In due time the new one arrived and the builders removed all the pipes from the crates and laid them carefully in the pews, preparatory to removing the former pipes still in the organ and placing them back in the crates for return to the factory. Then the whistle blew and the workmen went out to lunch. Before they got back, the organist came to the church, saw the pipes in the pews, guessed they were the old ones and that the new had already been installed, and accordingly was playing the Ophicleide to his heart's content when the workmen came back—and before they could explain the situation the organist began a long & glowing account of how much finer this "new" Ophicleide was than the old, going into such minute details as to its superiority that the workmen held their peace, put the new pipes right back again into the cases and shipped them back home.

Of course it wasn't a 32' Ophicleide but some other rank; the organist to this day doesn't know the fool he made of himself, and we mustn't tell him.

Imagination is fine when we're playing music, but not when we're talking about organ tones.

The Cheney Memorizing System

- is now at work. Having specialized in teaching a tried & proved memorizing method, Winslow Cheney decided it could be adapted to the correspondence-course method of instruction, and after discussing it with other members of the profession he developed his materials into suitable form for the course which was announced to be ready for the new year. It is now not only ready but in actual use. Because of the increasing importance, if not absolute necessity, of a trustworthy method by which organists—always public performers, whether in concert or only in their regular church routine—could develop a memory that would free them from slavery to the printed page, some of the facts about Mr. Cheney's system will be presented in later columns for the benefit of the progressive members of the profession who realize the handicap under which the musician with an untrustworthy memory must work.



DR. CLARENCE DICKINSON
at the console of the Brick Church organ which was moved to the new edifice
and rededicated by Dr. Dickinson Dec. 10, 1940.

Our Unused Municipal Organs

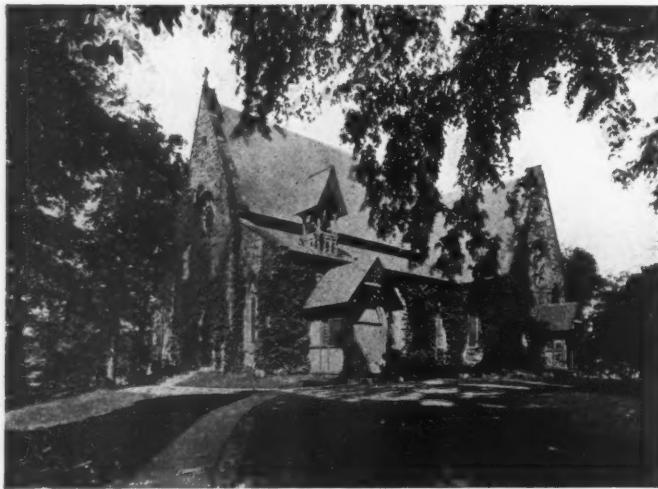
Commendable action by the authorities in Portland, Oregon

- Lauren B. Sykes has been active not only in furthering his own work in the organ world but has been one of those all too rare organists who have also tried to further the work of other organists, especially concert organists booking tours on the same basis as concert artists in other realms. He has been a leader in presenting such organists in his own city, Portland, Oregon.

Some of the details need not be made public property, but the city council of Portland (Oregon, not Maine) is to be congratulated on its official action taken in 1940 whereby the City of Portland officially authorized "the use of the Public Auditorium by Lauren B. Sykes" under such terms that now enable the organ profession of Portland to present famous concert organists.

There are several dozen splendid municipal organs in America. They are almost a dead loss to the citizens who paid for them. The fault is not with the organ-builders but with the recitalists who had the opportunity to make music for the public but chose instead to give music-lessons to a public that wanted not instruction but entertainment. Now Mr. Sykes points the way. It's an old idea with him; the new part of it is that we have discovered it.

- If it can be done in Portland (Oregon, not Maine) it can be done in other cities too. The process would be to find an organist willing to work for the good of his profession and the fame of someone other than himself. Get the profession behind him if possible. Have the city council pass a resolution authorizing, for all time unless revoked, the use of the municipal auditorium and its organ, by this or that responsible individual or group of individuals (an individual is always better than a group, for an individual will work if we get the right one, whereas a committee will only argue and obstruct)



ST. JAMES, FORDHAM, N.Y.C.
proving that even in the Metropolis there are churches with as beautiful settings as can be found anywhere else

at a certain fixed and stated fee, on dates to be arranged in advance with the commissioner in charge of the auditorium (or whatever other individual necessary). Undoubtedly each city council will have its own notion as to what details to write into such an official ordinance, but T.A.O. suggests that any organist interested in the plan, write to Mr. Sykes (his address is in the Directory) and enclose postage (a courtesy too many organists are ignoring) for a copy of the official ordinance passed by his city council. Show your council such an official copy and the job is half won.

In Portland we believe the auditorium is not used for the presentation of haphazard recitals by local church organists but for real concerts by real concert artists, perhaps three or four times a year. The city gets a fee, the public pays admission and gets a real cultural treat. It's the ideal answer to the question of where to give that organ recital to a paid-admission audience. Our thanks to Mr. Sykes for telling us about it at last.

One fearful drawback for concert organists is that they are almost always compelled to play their concerts in churches. How much progress would any other instrument have made under such a drag? Our many municipal-auditorium organs are the answer. The benefits would be incalculable.—ED.

St. James, Fordham, New York City

Showing that there are beautiful churches even in the Metropolis

The Civil War seems a long time ago now, but that War had not even begun when St. James Church, Fordham, was established in 1853 in what was then "a wild and romantic spot." Let William Watson Waldron, first clerk of the vestry, continue:

"It is a wild and romantic spot still retaining vestiges of the primeval forest appearing almost indicative of the moral waste formerly overspreading this region, but now, we trust, cleared away never to return. How thankful should we be to the great Head of the Church for enabling us in our time and generation to accomplish an undertaking several times attempted in vain."

The congregation first held services in other buildings in this then "wild and romantic spot," but in 1865, only a dozen years after the church was organized as a parish, the present edifice was completed, with Gustav Schwab as head of the building committee. Today it is a beauty-spot, with its sixteen memorial windows, chief of which is one reproducing Da Vinci's painting of The Last Supper.

Today this quaint little Church has retained much of its original setting in the sense that the grounds surrounding the Church are still adorned by old and beautiful oak trees and there is a dreamy religious atmosphere which permeates it.

The Jerome Avenue elevated line and the modern and busy Fordham Road make quite a contrast to the old setting; still it remains a romantic and restful spot, a most ideal place of worship. Its rector, the Rev. Arthur V. Litchfield, works relentlessly to keep alive and vibrant the spirit of religious faith. The activities of the Church are many and enthusiastically promoted. The music plays a large part, under the direction of Claire Coci, the celebrated American organist who succeeds the late Ward Stephens, known through his many compositions.

Making Them Like the Organ

Felix McGuire, Christ Church, Rye, N.Y., acted with alacrity when his music committee suggested an organ recital. "Other agencies for education or amusement use every means available to advertise, interest, and draw people; why not the organ profession? . . . It was announced in the church and through the papers that the program would not exceed one hour, and emphasis was put on the compositions being played, not on the performer. Result: 500 programs were handed out before the first number began; from then on we could not keep track, since we had only 500 programs printed," writes Mr. McGuire. "One out of every two numbers on the program were familiar to the average person." The program will be found on December page 374.

We Must Not Forget

You will be sorry to hear that two of my nephews have lost their homes through bombing and I have lost all my

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Roland Diggle— A MISSION FESTIVAL60
In lively rhythm with a slower middle section. Extremely melodious. For program or Church use.	
N. Lindsay Norden— A SONG OF THE NIGHT50
Andante con espressione. Tuneful and of very moderate difficulty. Easy pedal. Hammond registration given in parentheses.	
Gardner Read— CHORALE PRELUDE, "JESU, MEINE FREUDE"50
A short chorale and chorale-prelude thoroughly original in style.	
J. S. Bach, arr. by Irwin Fischer— JESU, JOY OF MAN'S DESIRING50
An ever-popular Chorale in a new transcription. Medium difficult.	
G. F. Handel, arr. by Irwin Fischer— ARIOSO: "DANK SEI DIR, HERR"50
Arranged from the song of the same title: from a Cantata originally performed as an added number to "Israel in Egypt." A dignified arrangement giving the effect of an expressive solo voice with accompaniment. Of medium difficulty.	
Gardner Read— PASSACAGLIA AND FUGUE	1.25
Condensation of a review by William Lester: "Within the twenty-one pages of this work lies a masterpiece. The entire work builds logically and cumulatively from the pedal statement of the basic theme in the beginning to a brilliant climax at the close of the fugue. Definitely 'organ music'; eminently playable and not prohibitively difficult."	

Sent on examination—Published by

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Chicago, Illinois

19 West 44th Street
New York, N. Y.

windows and my ceilings have come down . . . My wife and I dived under our dining-room table and saved our lives. Our nights are terrible." (From a letter from an Englishman well-known to many Americans. While England fights our battles for us we build planes and ships they sorely need but we retain and yet do not use. They would use them for us if we'd permit. Neutrality? Who can be neutral in the face of unprovoked invading murder?)

"To Church and to Work"

- One of the most significant things publicly said by thinking men during the past few months of superhuman effort for a

restored decency in America was this:

"Now that we know that these values have been betrayed, now that we are resolved that they shall no longer be betrayed by us, what is it exactly we have to do about them in an election booth? We cannot vote for Freedom and Justice and Brotherhood—we can only *vote* for a couple of parties and a couple of candidates. Surely for the reinvigoration of our ideals it is not to the ballot box we must go—but rather to Church and to Work."

That was said by Henry R. Luce, Editor of Life, in his Editorial in the October 21 issue. We must go "to Church and to Work."

ELGIN, ILL.

BETHLEHEM EVANGELICAL LUTHERAN

M. P. Moller Inc.

Organist, Helen M. Nelson

Dedicated, Oct. 13, 1940

Recitalist, Charles H. Demorest

V-9. R-9. S-21. B-11. P-664.

PEDAL 4": V-1. R-1. S-4.

16 BOURDON 44

Bourdon (S)

8 Bourdon

Bourdon (S)

GREAT 4": V-3. R-3. S-8.

EXPRESSIVE

8 DIAPASON 61

Flute h 85

DULCIANA 85

4 Flute Harmonic

Dulciana

2 2/3 Dulciana

2 Dulciana

8 CHIMES A-F 21

Tremulant

SWELL 4": V-5. R-5. S-9.

16 BOURDON 97

8 GEIGEN-DIA. 73

Bourdon

SALICIONAL 73

4 Bourdon

2 2/3 Bourdon

2 Bourdon

8 MUTED TRUMPET 73

Vox humana 73

Tremulant

COUPLERS 12:

Ped.: G-8-4. S-8-4.

Gt.: G-16-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 12: GP-4. SP-4. Tutti-4.

Reversibles 2: G-P. Full-Organ.

Percussion: Deagan.

Console: Stop-tongue, detached.

Case: Grille.

Mr. Demorest's Recital

Faulkes, Ein Feste Burg

Couperin, Soeur Monique

Bach, Toccata F; Two Choralpreludes.

Brahms, Two Choralpreludes

Mendelssohn, Spring Song

Stebbins, In Summer

Brewer, An Autumn Sketch

MacDowell, In Winter

Guilmant, Prayer F

Vierne, Scherzetto

Massenet, Angelus

ar.Coleman, Londonderry Air
Bornschein, French Clock
Demorest, A Sunday Sunset
Demorest, Toccata Em

The Church was organized in 1871; its historical notes, stange to relate, record that Peder Rovelstad was its first "organist," meaning in this case harmonium-player, as that is all it had then. The English language was used in 1903 for the first time, twice a month regularly thereafter; in 1909 adopted in the Sunday-school; in 1918 used for the morning services; since 1926 used for all services save one Sunday morning each month.

The first organ was acquired when the Church purchased the old Congregational edifice in 1889. Miss Nelson began her services Sept. 8, 1940; her senior choir numbers 28, Luther League Chorus 18, junior choir 18.

James H. Rogers

Feb. 7, 1857 - Nov. 28, 1940

• One of America's truly great and fine men died Nov. 28, 1940, at his home in Pasadena, Calif. After a noble career as organist, composer, and music-critic, Mr. Rogers left Cleveland, Ohio, scene of his rise to fame, and went to California in June 1932 to spend his remaining days. "California delights me . . . flowers and fruits and sunshine."

James Hotchkiss Rogers was born Feb. 7, 1857, in Fair Haven, Conn. (now a part of New Haven) and as his family had moved to Chicago in his early youth he had his schooling in Lake Forest Academy, Lake Forest, Ill. He began to study piano at the age of 12, and we believe he followed early with organ lessons from Clarence Eddy; at any rate his parents sent him in 1875 to Europe, where he remained five years, studying piano, organ, theory, etc. His organ teachers abroad were Rohde and Haupt in Berlin, Guilmant in Paris; theory and other teachers, Loeschhorn, Ehrlich, and Rohde in Berlin, Widor and Fissot in Paris.

Mr. Rogers returned to America in 1880 and served one year as organist of the Congregational Church, Burling-

ton, Iowa. In 1881 he was appointed organist of Euclid Avenue Baptist Church, Cleveland, Ohio, and a few months later became organist also of what is now known as Euclid Avenue Temple. In 1900 he left Euclid Avenue Baptist and became organist of Shaker Heights Neighborhood Church, going the next year to the First Unitarian.

In 1914 he became music critic for the Cleveland News, and in 1915 transferred to the Plain Dealer where he became famous as a critic and writer on music subjects.

In 1931 he retired from Euclid Avenue Temple and was made organist emeritus. The next year he retired from the First Unitarian and also from the Plain Dealer, and after a banquet in his honor, with some 500 guests, among them the late Newton D. Baker, one of the speakers, Mr. and Mrs. Rogers were off to California with its perpetual sunshine and flowers. Mrs. Rogers was the former Alice Abigail Hall; they were married Oct. 20, 1891, in Cleveland.

In the fall of 1934 Mr. Rogers had a slight stroke, from which he seemed to completely recover, though it left him with a slowly approaching loss of sight, which grew worse for two years and then stopped as it was. He could no longer see to write music, but he "accepted the infirmity with greatest patience and cheerfulness."

Though rather feeble as 1940 wore on, he was none the less in good health and blessed with the same alert, keen mind. He disliked to oversleep in the mornings, and so it happened that about 8:30 on the morning of Nov. 28 Mrs. Rogers went to call him—and found that "his spirit had taken off for the long flight." His eyes were closed, showing he had gone in his sleep. "It was a lovely morning, the sun was just rising over the little garden outside his window, where a few late flowers were still in bloom." And so, peacefully and beautifully, a great, kindly, and good man "was lifted so softly from this world to the next."

Funeral services were held in the First Presbyterian, Pasadena. By his

own wishes his body was cremated and his ashes will be buried in the family plot at Lake View Cemetery, Cleveland, Ohio. He is survived by his widow; a son, Stewart Hall Rogers, San Marino, Calif.; a daughter, Marion Rogers (Mrs. Hallam) Hickman, Pasadena; and one granddaughter, Nancy Rogers Hickman. Mrs. Hickman has followed her distinguished father's footsteps, composing songs and piano pieces published by Ditson, Presser, and G. Schirmer.

It is easy to say—and it's repeated with tiresome monotony—that a man is modest about his own attainments, but James H. Rogers really was. Visiting musicians would tell him they were planning to present this or that work of his on their programs, and he would so often reply, "Oh, don't do it; it isn't very good," that Mrs. Rogers finally said to him one day:

"Well, is there really anything you have written that you think is worth while?"

He thought for a moment and then replied:

"If I have done anything, I have put it into 'The Man of Nazareth' and 'In Memoriam'." "In Memoriam" is a cycle of six songs written for their son, First Lieutenant in the U. S. Air Service, Henry Treat Rogers, 1892-1918.

His complete list of published organ compositions, 39 in all, will be found on T.A.O. page 284, July 1935. "Strange as it may seem," he wrote at that time, "the things of mine that have gone best are the more extended ones. I will mark a few of those. But do excuse me from indicating any personal favorites." The list includes three Sonatas, all by G. Schirmer and all of very superior worth, with no bluff or pretense in a single measure of any of them. There are also two Suites (Schirmer and Presser) and a Suite in Miniature (Presser).

A few years ago, against Mr. Rogers' disapproval, a 20-page 4x9 pamphlet was published, listing all his published compositions; from that we compile the



JAMES H. ROGERS

Nature made him a prince among men

following:

- 113 Secular songs, including 8 under his nom - de - plume Edward Campion;
- 2 Vocal duets;
- 11 Secular choruses, women's voices;
- 11 Secular choruses, men's voices;
- 6 Secular, miscellaneous.
- 17 Church songs, including four by 'Edward Campion';
- 87 Anthems;
- 4 Cantatas;
- 8 Canticles for Catholic services;
- 4 Services for Jewish synagogues.
- 175 Piano pieces;
- 11 Sets of piano studies;
- 7 Piano duets;
- 11 Violin-and-piano.

There are in manuscript a Jewish "Service" written in 1932, and three songs. His last composition was written in the summer of 1934 and is being published by G. Schirmer—a second "Mass" for the Catholic service. Proofs of the "Mass" were returned by Mr. Rogers to the publisher hardly a month before his death.

"I worked alongside him for years when he was music-critic for the Plain

Dealer. His patience and general sweetness of nature were a lesson to us sinners. I never saw him lose his temper, never heard him speak ill of any man. His goodness was not the attribute of any particular religious belief. It was rooted in kindness, in tenderness of heart, in love of mankind, and it was universal.

"His gentlemanliness was not merely correctness of manner, but true gentleness of feeling and graciousness of spirit. He had strong moral convictions, he had good taste and he could be angry when his high standards in these matters were outraged. His anger was not personal, his disapproval was not for the individual. But he hated persecution, violence and cruelty as concepts, and he disliked bad taste in itself.

"There was nothing ascetic or sanctimonious about him . . . I like to remember him walking down the boulevards [in Paris] on a summer day, splendid in white flannels, his white hair conspicuous under a jaunty hat, setting off a face that had strength and dignity. He looked as if he belonged there. He was the mold and glass of the Parisian boulevardier and many were the heads that turned as he passed. . . . That was the kind of man he was and the earth holds few such."

I wanted to say such things as that about Mr. Rogers but could not find such excellent words. Yet my one brief visit to his home in Cleveland back in 1927 gave me just such an affectionate regard for and understanding of him. William F. McDermott, one of his colleagues on the staff of the Cleveland Plain Dealer, wrote those words in his tribute in the Dec. 4 issue of the Plain Dealer. And we quote them here because we want the American organ world to know what kind of a man is behind the music of those three unpretentious but superb Sonatas. We want them played a lot more frequently in America. Their music is as wholesome as was his life. "The earth holds few such."—T.S.B.



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This month's
PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received 14th or 15th of month prior to date of playing.

- JAMES S. CONSTANTINE
St. Paul's, Charlottesville, Va.
Dec. 2, 5:00
Willan, Int.-Passacaglia-Fugue
Bach's Sonata 2
Gaul, Dithyrambus
Debussy, Le Cathedral Engloutie
Franck, Chorale 1
- DR. C. HAROLD EINECKE
Park Congregational, Grand Rapids
Second Annual Bach Festival
Jan. 19, afternoon
orch. C.P.E. Bach's Symphony in F orch.
org. Bach, Sinfonia Cant. 29 orch. Sinfonia
Concertante A
org. Passacaglia (Arthur Poister) orch. Con-
certo for 2 Violins Dm
Jan. 19, evening
Cantata 189
Three songs for tenor
"Jesu Priceless Treasure"
Jan. 20, evening
"Mass in B-Minor"
- For the "Mass" all the solo parts will be sung by members of the all volunteer choir of the church, trained over a period of years by Dr. Einecke. Preparatory rehearsals were held twice a week, with many part-rehearsals on other evenings in the homes of the members. This year all but two of the choruses will be sung. Arthur Poister of the Oberlin faculty will be guest soloist in the orchestral program. Over 3000 attended last year's festival.
- ISABEL D. FERRIS
Wilson College, Chambersburg, Pa.
Jan. 23, 24, 28, 29, 4:45
*Schumann, Sketch Fm
Vierne, Clair de Lune
Guilmant, Allegretto Bm
ar. Coleman, Londonderry Air
Elgar, Pomp & Circumstance
*Handel, Con. 8: Presto

- Clokey, Little Red Lark
Boccherini, Menuetto A
Elmore, Nocturne
Lucke, Allegretto
Mulet, Thou Art the Rock
*Purcell, Trumpet Tune & Air
Bingham, Intercession
Schubert, Ave Maria
Boellmann, Ronde Francaise
Franck, Piece Heroique
*Bach, We Thank Thee God
Jesu Joy of Man's Desiring
Toccata & Fugue Dm
Air for G-String
Fugue D
- DR. JOHN A. GLASER
Lutheran Church of Savior, Brooklyn
Jan. 8, 15, 22, 29, 7:55
*Mueller, Ambrosian Prelude; When Shad-
ows Deepen; Faith Hope & Love.
*Stoughton, Dreams; Within a Chinese
Garden; In Deepening Shadows.
*Cronham, Night of Spring; Grotesque; Min-
uet.
- *Dethier, Caprice; Prelude; Andante Graci-
oso; Lied
- JOHN McINTIRE
First Methodist, Wichita Falls
Jan. 24, 8:00
Bach, Fantasia Gm; In Dulci Jubilo; Come
Sweet Death.
Vierne, Carillon
Edmundson, Gavotte
Bingham, Savonarola
Twilight at Fiesole
Florentine Chimes
Brahms, Deck Thysself
Stoughton, Sea Nymphs
Tournemire, Poem 7
Liszt, Intro. & Fugue on Ad Nos
- ROBERT W. MORSE
St. John's Episcopal, New York
Jan. 5, 19, 8:15
*Bach, Sonata 6
Pastorale Suite
Sowerby's "Symphony" in G
*Edmundson, Impressions Gothiques
Sowerby, Madrigal
Bonnet, Consolation; Berceuse.
Franck, Piece Heroique
- CLAUDE L. MURPHREE
University of Florida
Jan. 12, 26, 4:00
Sowerby, Comes Autumn Time
Handel, Fugue Cm; Finale.
- Edmundson, Folksong Prelude
Gaul, Hebrew Prayer
Smith, Spring Morn
Clokey's Fireside Fancies
Schubert, Ave Maria
Mulet, Carillon-Sortie
*Hollins, Concert Overture
Whitlock, Three Extemporizations
Stanley, Concerto G
Karg-Elert, Legende
Diggle, Allegretto Grazioso
Sowerby, Fantasy on Flute Stops
Nevin, Dream Mood
Dunham, Scherzo G
Gaul, Wind and the Grass
Mansfield, Scottish Fantasia
First Baptist, Clearwater, Fla.
Jan. 2, 8:00
Vierne, 1: Finale;
Arabesque; Scherzetto.
Stoughton, Within a Chinese Garden
Bach, Fantasia & Fugue Gm
Mauré-Cottone, Christmas Evening
Gaul, Fantasia on Easter Kyries
Yon, Primitive Organ
Bonnet, Concert Variations
- ARTHUR W. QUIMBY
Museum of Art, Cleveland
Jan. 5, 12, 19, 26, 5:15
Bach, Prelude & Fugue Ef
Two Choral preludes
Martini, Gavotte
Albeniz, Berceuse
Franck, Piece Heroique
- HARRY B. WELLIVER
State Teachers College, Minot
Feb. 2, 4:15
Arne, Overture to Comus
Bingham, Pastoral Psalms
Waters, Fantasy Pastoral
o-p. Sanford, Romance

Petrillo Silences Army Band

According to a report in the New York Times, James C. Petrillo, head of the musicians' union, stopped the U. S. Army Band, 104th Engineers, from playing over the Mutual Broadcasting System. Patriotism is good, says Mr. Petrillo, for a hundred and fifty million Americans, but the hundred and fifty million Americans must not have anything that might interfere with the money-earning powers of his hundred and fifty-eight thousand members of the union. We just wonder whose welfare is the more important; do you?

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Dr. Marshall Bidwell's Recitals

1939-1940 Season Summary

• Carnegie Institute, Pittsburgh, has issued its annual booklet of recital programs by Dr. Bidwell on the 4-126 Aeolian-Skinner in Carnegie Music Hall, from recital No. 3240 to No. 3319, Sept. 30, 1939, to June 30, 1940, with programs every Saturday at 8:15 and Sunday at 4:00.

The booklet gives the following data prepared by Dr. Bidwell:

45 Seasons completed;
80 Recitals and lectures;
867 Compositions presented;
784 Organ solos, representing
225 Composers, among whom were
63 Americans;
88 First-performances in the series.

Dr. Bidwell lists the composers represented most frequently:

124 Bach
41 Handel
20 Wagner
18 Widor
17 Mendelssohn
15 Guilmant, Saint-Saëns
13 Beethoven, Tchaikovsky, Vierne
12 Schubert
11 Karg-Elert, Yon
9 Edmundson, Schumann
8 Bizet, Brahms, Debussy, Gaul, Grieg
Dr. Bidwell did not indulge in many repetitions within the season; only four of the Bach were used three times each, and only six twice each. Thanks to the excellent index in the booklet we can list here some of the interesting works played, confining the selections largely to American composers, as the others are already all too common on recital programs.
Baldwin, Sonata Op. 10, 2 mvt.
Banks, Imaginary Folksong
Bartlett, Toccata E
Bedell, Ave Maris Stella
Caprice
Irish Pastel
Legende
Noel
Bidwell, Foster-Melodies Fantasy
Revery on Handel Theme
Songs of 1865
Bingham, Passacaglia
Roulade
Boex, Marche Champetre
Bonnet, Caprice Heroique
Concert Variations
Elves
Evening Angelus
Fantasy on Two Noels
Reverie
Romance sans Paroles
Borowski, Sonata 1, 2 mvt.

Breitenbach, Fantasy on Swiss Airs
Cadman, Caprice

Land of Sky-Blue Water
Cockey, Canyon Walls
Cat
Old Irish Air
Wind in the Chimney
d'Antalffy, Drifting Clouds
DeLamarre, Carillon
Dethier, Concert Prelude
Menuet
Variations on Christmas Carol

Dickinson, Berceuse
Diggle, Dundee Prelude
Scherzo Fantastique
Dupre, Cortège & Litany
Nativity
Verset & Toccata Ave Maris
Edmundson, Classic Prelude
Concert Variations
Easter Prelude
Easter Spring Song
Elfin Dance
Humoresque Gracieuse
Pastorale on 12th-Century Melody
To the Setting Sun
Toccata Vom Himmel Hoch
Two Preludes on Old Chorales
Floyd, Anno Domini
Antiphon on Litany
Tone Shadows
Gaul, Ancient Hebrew Song
Ave Maris Stella
La Blume
Daguerreotype of Old Mother
Easter on Mt. Rubidoux
Martin Luther's Christmas Carol
Wind & the Grass
Jennings, Prelude-Sarabande-Fugue
Sarabande
Johnson, Carillon Suite
Johnston, Resurrection Morn
Kinder, In Springtime
Kramer, Eklog
Lieurance, Waters of Minnetonka
Loud, Thistledown
Macfarlane, Evening Bells
Spring Song
Marcello, Psa:m 18
Psalm 19
McAmis, Dreams
McKinley, Cantilena
Fantasia on St. Clement
Miller, It's a-Me O Lawd
O Zion
Steal Away
Thakay-Yama
Nash, Water Sprites
Nevin, Will o' the Wisp
Parker, Son. Ef: Allegretto
Poister, Christmas Cradle Song
Porter, Rose Breaks into Bloom

Rogers, Sonata 1
Suite Gm
Russell, Up the Saguenay
Saminsky, Lullaby
Two Chassidic Melodies
Snow, Distant Chimes
Two Choralpreludes
Sowerby, Carillon
Joyous March
Rejoice Ye Pure in Heart
Stoughton, Calypso
In a Chinese Garden
Taylor, Dedication
Titcomb, Puer Natus Est
Weaver, Prayer of St. Chrysostom
Squirrel

Weinberger, Bible Poem 1
Weitz, Regina Pacis
Whitmer, Baptism Theme
Wickline, Two Pieces
Willan, Andernach Choralprelude
Yon, Canto Elegiaco
Christmas in Sicily
Cristo Trionfante
Concert Study Dm
Echo
Gesu Bambino
Humoresque
Hymn of Glory
Sonata Romantica

Following is the complete list of works for organ with other instruments.

Organ & Piano
Saint-Saëns, Concerto 2
Concerto 4
Schumann, Concerto Am
Organ & Strings

Guilmant, Adoration
Mozart, Sonata C
Rheinberger, Finale (Suite)

Copies of the booklet are available at 50¢ each. Extensive program-notes accompany each composition.

Washington, D. C.

• Mount Vernon Place Methodist has built a new Education Building in which is a Children's Chapel to contain a small organ provided by funds raised by the choir of the church as a memorial to Mary Bertha Shure, daughter of the church's organist R. Deane Shure, who recently died on the day she was to have graduated from college. The children of the parish will have their own chapel complete with their own organ, choir, and minister.

Robert Elmore

• will present Bach's "The Sages of Sheba" on Jan. 12 and Buxtehude's "Rejoice Beloved Christians" on Jan. 26, in Holy Trinity, Philadelphia.

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Last month's
RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- JOSEPH BONNET
St. Thomas, New York
Purcell, Trumpet Tune & Air
Sweelinck, Echo Fantasia
Couperin, Offertoire C
Cabanilles, Tiento 16
Araujo, Tiento Quarto Tono
Bach, O Man Bewail
Grand de Profundis
Bonnet, In Memoriam
Deuxieme Legende
Pisen Ceskeho Naroda
Widor, Allegro Cantabile
Vierne, 1, Finale
- PAUL CALLAWAY
Cathedral, Washington
Bach, Prelude & Fugue Am
Turn Thou to Us

- Mozart, Fantasy
Franck, Prelude-Fugue-Variation
Liszt, Variations on Bach Theme
Sowerby, Requiescat in Pace
Vierne, Carillon
- DR. ROLAND DIGGLE
University of California
Walker, Two Preludes
Faulkes, Legend & Finale
Suk, Evocation
Gaul, Chant for Dead Heroes
Wagner, Prize Song
Diggle, Master Hath a Garden
Toccata Pomposa
- DR. EDWARD EIGENSCHENK
University of Chicago
*Hindemith's Sonata 2
Bach, Now Rejoice Together
Vierne, Allegro Vivace
Wagner, Tristan: Liebestod
De Falla, Fisherman's Song
Vierne, Westminster Carillon
North Central College
*Marcello, Psalm 18
Bach, Three Choralpreludes
Gigout, Grand Choeur Dialogue
Hindemith's Sonata 2
Bingham, Roulade

- Vierne, Allegro Vivace
Hokanson, Nordic Reverie
Sowerby, Pageant
- RICHARD ELLSASSER
St. Mark's, Hanover, Pa.
Bonnet, Concert Variations
James, Meditation Ste. Clotilde
d'Andrieu, Fifers
Mendelssohn's Sonata 2*
- Vierne, Carillon Sortie
Nevin, Will o' the Wisp
Russell, Bells of St. Anne
Yon, Primitive Organ
Bach, Fugue a la Gigue

- VIRGIL FOX
Zion Evangelical, Indianapolis
Campra, Rigaudon
Vierne, Scherzo
Bach, Come Sweet Death
Fugue a la Gigue
Toccata & Fugue Dm
Schubert, Ave Maria
Karg-Elert, Soul of the Lake
Guilmant, Marche Religieuse
Middelschulte, Perpetuum Mobile
Edmundson, Elfin Dance
Debussy, Clair de Lune
Mulet, Thou Art the Rock

- MAX HODGES
First Methodist, Des Moines, Iowa
Dedicating Rebuilt Austin
Gigout, Grand Choeur Dialogue
Bach, Two Choralpreludes

- Toccata & Fugue Dm
Franck, Piece Heroique
Jongen, Chant de Mai
Snow, Distant Chimes
Karg-Elert, Clair de Lune
Widor, 5: Toccata

The organ is a 3m Austin rebuilt last summer by Austin Organs Inc.

- ARTHUR B. JENNINGS
University of Minnesota
Franck, Grand Piece Symphonique
Palmgren, May Night
Widor, 8: Allegro
Borodin, At the Convent
Bach, Fantasia & Fugue Gm

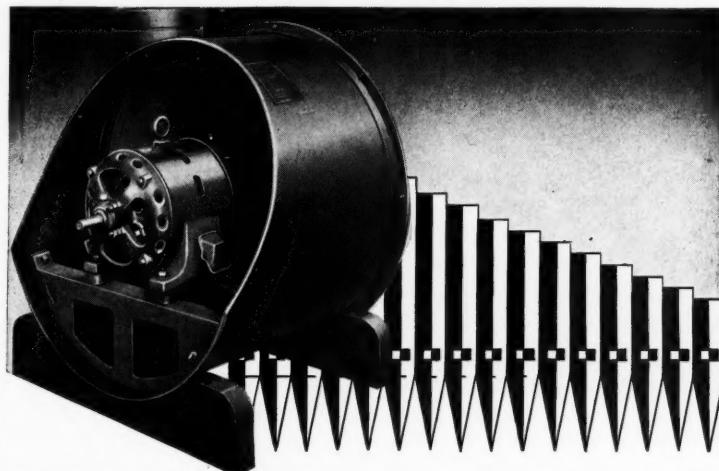
- ISA McILWRAITH
University of Chattanooga
Bach Program
Let All Together Praise; I Cry to Thee;
Hark a Voice Saith; In Dulci Jubilo.
Prelude Cm

- Sonata 2: Largo
Praise the Lord
Sonata 3: Andante
Concerto 2: First mvt.
Come Redeemer of Our Race
Dearest Lord We Are Here
In Thee is Gladness

This was "the first program of its kind in Chattanooga and this part of the state; it was received with such enthusiasm that I have had many requests to present another of similar nature."

- DR. GEORGE S. McMANUS
University of California
Bach Program
A Mighty Fortress
Mortify Us with Thy Goodness
Toccata & Fugue Dm
Adagio C
Toccata F

- MARCUS NAYLOR
First Presbyterian, Warren, Pa.
Bach, Prelude & Fugue Am
Grasse, Serenade
Edmundson, Imagery in Tableaux
Franck, Andante
Handel, Con.1: Variations
Schumann, Abendlied
Mulet, Carillon-Sortie
Wagner, Tristan: Liebestod
Valkyries: Ride



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- DR. HENRY F. SEIBERT
Holy Trinity Lutheran, New York
Wehmeyer, Our God Our Help
McAmis, Dreams
Bach, Come Sweet Death*
Macfarlane, Evening Bells
Bach, Now Thank We All
Delmas, Priere*
Kinder, Caprice
Faulkes, Ein' Feste Burg
- LESLIE P. SPELMAN
University of Redlands
Bach, Prelude & Fugue Em
Byrd, Pavane
Clerambault, Duo
Pachelbel, Von Himmel Hoch
Bingham, Twilight at Fiesole
Jepson, Pantomime
Bonnet, Berceuse; Intermezzo; Romance sans
Paroles; Rhapsodie Catalane.
Mulet, 3 Byzantine Sketches
- CARL WEINRICH
Vassar College
*Sweelinck, Fantasia
Mein Junges Leben
Buxtehude, Prelude-Fugue-Chaconne C
Von Gott Will Ich Nicht
Toccata F
Ich Ruf zu Dir
Lobt Gott Ihr Christen
Magnificat Primi Toni
Ach Herr Mich Armen
Prelude & Fugue Em
Handel's Concerto 10



MUSICALES Church and Concert

- KARL V. GILBERT
Geneva College Choir
Program on Tour
Bach, I wrestle and pray
ar. Williamson, With mirth and gladness
Ivanov, Bless the Lord
Rachmaninoff, Triumph Thanksgiving
Luvas, In Excelsis Gloria
Christiansen, Praise to the Lord
Luvas, Out of the night
ar. Mueller, All through the night
Lutkin, Cargoes
Horton, Mother Goose Suite
Warren, Midnight
Cain, De Gospel Train
Holst, Swansea Town
Roberts, The Mountain
C. Taylor, The Lee Shore
Alcock, Voix Celeste
Taneyef, Sunrise
- HAROLD SCHWAB
Lasell Junior College
Waban Union Church Choirs
Gaines, Salutation
Frimal, Allah's Holiday
Gounod, Ring out wild bells
Sibelius, Dear land of home
Haydn, Heavens are telling
j. Lang, Day is gone
j. Besley, Three Little Fairy Songs
w. Nevin, Wynken Blynken Nod
w. Mozart, The Alphabet
w. Stair, Ojala
w. Taylor, Wake thee now dearest
m. Henschel, Morning Hymn
m. Nevin, Bells of Shandon
m. Bullard, Winter Song
o-p. Mozart, Romance
o-p. Demarest, Fantasia
Smith, "An Act of Up-to-date Opera"



Column closes the fifth day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

- PAUL CALLAWAY
*Cathedral, Washington, D. C.
November Choral Music
Ireland, Many waters cannot quench
Walmsley, Mag. & Nunc Dim. Dm
ar. Parratt, Give rest O Christ
Marchand, Te Deum G
Noble, Souls of the righteous
Callaway, Mag. & Nunc Dim. Fm
Wesley, To my request
West, Hide me under the shadow
West, Praise to God immortal
Macfarren, Lord is my Shepherd
Williams, Mag. & Nunc Dim. Am
Davies, God be in my head

For Armistice Day service the Marine Band furnished instrumental music.

- DR. CLARENCE DICKINSON
Brick Presbyterian, New York
November Choral Music
Franck, O praise ye the Lord
Schubert, Rest in peace
Elgar, Spirit of the Lord
Noble, Grieve not the Holy Spirit
Forsyth, I give you the end
Dickinson, O Lord Thou art our God
ar. Christiansen, Fair are the meadows
Tchaikovsky, O praise the Name
Shaw, With a voice of singing
Ambrose, Be strong
- DR. C. HAROLD EINECKE
*Park Congregational, Grand Rapids
Some Choral Selections
Nevin, Thou art the way
Priest, Surely God is in this place
Rogers, I will lift up mine eyes
Snow, Temple of my heart
Davies, God be in my head
Shaw, O brother man
Kountz, Prayer
ar. Christiansen, Beauty in humility

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ar.Callaway, Hymn of heavenly love
 Jones, Hast thou not known
 ar.Runkel, God that madest earth
 Brahms, Grant unto me the joy
 Bach, Come sweet death
 Noble, Souls of the righteous
 Palestina, Thy grace impart
 Shaw, Some trust in chariots

• MARGUERITE HAVEY
 Church of Epiphany, New York
November Morning Services
 *Williams, Rhosymedre Prelude
 Service in F, Darke
 O God Who set the seers, Baumgartner
 Bach, Prelude Em
 *Guilmant, Son.5: Adagio
 Grieve not the Holy Spirit, Noble
 Ropartz, Sortie Bf
 *Bach, God's Time is Best
 Benedictus es Domine Af, Matthews
 O Lord we pray, Drozdoff
 Father once more, Matthews
 Boellmann, Toccata Gothique
 *Bach, From God Naught Shall Divide
 Benedic omnia opera, Stokowski
 Now let us come before Him, Bach
 O Christ Who holds, Shaw
 Cole, Song of Gratitude
 *Bach, I Call to Thee
 Eternal Ruler, Ley
 Willan, Prelude Bm
 Paid chorus of 18, 3m Steere organ.

• ARTHUR LESLIE JACOBS
First Congregational, Los Angeles
Some November Choral Music
 Burnell, Surely the Lord
 Christiansen, Beautiful Savior
 Bortniansky, Lo a voice to heaven
 Bach, Now let all the heavens adore
 Weelkes, Let Thy merciful ears
 Schubert, The Omnipotence
 Purcell, An evening hymn
 Bach, Sing to the Lord
 Beethoven, Heavens are telling
 Child, O blessed Jesu
 Matthews, O Love invisible
 Holst, Psalm 148
 Bach, Break forth O beauteous

• FRANK A. McCARRELL
 Pine Street Presb., Harrisburg
 *Bartlett, Meditation Serieuse
 Holy Spirit come, Martin
 q. O love that will not, Harris
 **Edmundson, Bells Through the Trees
 Lemaigre, Grand Chorus
 Onward ye peoples, Sibelius
 Built on a Rock, Christiansen
 q. O Jesus Thou art standing, Brewer
 • G. DARLINGTON RICHARDS
St. James, New York
November Choral Music
 Foster, Souls of the righteous
 Hall, Nunc Dimitis Ef
 Noble, Souls of the righteous
 Richards, Benedictus es Domine C
 DeKoven, Recessional
 Tchaikowsky, How blest are they
 Richards, Benedictus es Domine F
 Brahms, How lovely
 Martin, Like as a father
 Matthews, Benedictus es Domine Af
 Gounod, I am Alpha
 Fricker, Nunc Dimitis G
 West, Eternal God
 West, Woods and every sweet-smelling
 Dickinson, List to the lark
 t. Franck, Lord blessings rich
 Franck, Alleluia

• CHARLES JOHN SPURR
 Chelsea Presbyterian, New York
 Grieg, Choralprelude
 Bach, Jesus My Joy; Sicilienne; Fantasia.
 Inflammatus, Rossini
 Jerusalem, Gounod
 Alleluia, Mozart
 Open our eyes, Macfarlane
 Souls of the righteous, Noble
 Mary Arabella Coale was guest organist;
 Mr. Spurr provided his own descant for
 Luther's "Mighty fortress."

• THORNTON L. WILCOX
**Presbyterian Church, Bellevue, Pa.*
Three November Morning Services
 *Karg-Elert, In Memoriam
 Sowerby, Requiescat in Pace
 Holy holy holy, Attwood
 God shall wipe away all tears, Field
 Bonnet, In Memoriam
 *Tartini, Air
 Lully, Air Tendre
 Lord is my Light, Gretchaninoff
 Seek Him that maketh, Rogers
 Handel, Variations Dm
 *Bach, Four Choralpreludes
 Bless the Lord, Ivanov
 O Lord how manifold, Barnby
 Bach, To Thee Lord Jesus

• PIETRO YON
St. Patrick's Cathedral, New York
November High Masses
 *Tombelle, Son. 2: Allegro

Mass in A, Witt
 Ave Verum, Viadana
 Renzi, Toccata
 *Widor, Theme & Variations
 Missa Te Deum Laudamus, Yon
 Pagella, Toccata
 *Valle, Variations
 Mater Amabilis Mass, Capocci
 Guilmant, Allegro
 *Rudnick, Jerusalem
 Mass Veni Creator, Yon

Cantatas & Oratorios

• Bach's "Christmas Oratorio" was given by Dr. Harry E. Cooper with chorus and orchestra, Dec. 14, in Raleigh, N.C., broadcast over N.B.C. network; and by Dr. Clarence Dickinson, Dec. 8, Brick Church, New York.

Bach's "Sleepers Wake," Charlotte Lockwood, Dec. 8, Crescent Avenue Presbyterian, Plainfield, N.J.; and

by Mary Ann Mathewson, Dec. 22, First Presbyterian, Passaic, N.J.

Clokey's "When the Christ Child Came," Thomas H. Webber, Dec. 15, Idlewild Presbyterian, Memphis, Tenn.

Franck's "Beatiitutes," Charles Allen Rebstock, Nov. 17 and Dec. 1, Church of the Covenant, Cleveland.

Handel's "Messiah," Walter Baker, Dec. 8, First Baptist, Philadelphia; and by Dr. Dickinson, Dec. 1, Brick Presbyterian; and Dec. 3, School of Sacred Music, New York, presenting conductors, organists, and soloists who are candidates for the School's M.S.M. degree; and

by Miss Mathewson, Dec. 1, with her Oratorio Choir of 85 voices (Passaic); and by Willard Irving Nevins, Dec. 22, First Presbyterian, New York.

Haydn's "Creation," Mr. Nevins, Nov. 24. Saint-Saens' "Christmas Oratorio," Dr. Dickinson, Dec. 15, Brick Church.

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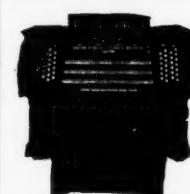
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Some New York Oldtimers

• The following Protestant churches in New York City all have edifices 100 years old or older and all united in helping the first-named celebrate its first century, Nov. 17, 1940:

Church of the Ascension

All Saints

John Street Methodist

St. John's Lutheran

St. Luke's Chapel

St. Mark's in the Bowery

St. Paul's Chapel

St. Peter's Church

Spring Street Presbyterian

Trinity

Even the Christians are beginning to like each other—Episcopalians, Lutherans, Methodists, Presbyterians, all celebrating together.

Buffalo to Rochester

• DeWitt C. Garretson took his 40 boys and 17 men of St. Paul's Cathedral, Buffalo, to sing Nov. 17 with Donald S. Barrows' 30 boys and 10 men in Christ Church, Rochester (about 60 miles). The service proper was either plainsong or monodrama; anthems were Noble's "Souls of the righteous," Titcomb's "Behold now praise," Purcell's "Thou knowest Lord." Due to road conditions the Buffalo choir was delayed and the service had to be sung without a joint rehearsal. Says Mr. Barrows of the Titcomb anthem: "I recommend it highly as one which any normal congregation would like immediately."

You Shouldn't Read It

• "Federal payrolls, including relief and pensions, carried more than 26,000,000 names Nov. 1. Total vote for the third term fell a little short of this payroll army." LAWRENCE SULLIVAN in FORBES.

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

Park (First) Congregational Church
Grand Rapids, Michigan**Robert Elmore**
Concert OrganistMgt.: Bernard R. LaBerge, Inc.
2 West 46th St. — New York**Eldon Hasse**First Congregational Church
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St. Stephen's Church

Sewickley Pennsylvania

Brick Church, New York

• Dr. Clarence Dickinson gave the official dedicatory recital on the organ in the new Brick Church Dec. 10, his choir participating:

Bach, Prelude & Fugue D
Novak, In the Church
Rinck, Con. for Flute: Rondo
Reger, Invocation-Int.-Fugue
Bach, Comest Thou Lord Jesus
Have Mercy on Me
"Shepherd's Story," Dickinson
Dickinson, Storm King: 3 mvt.
"Great and Glorious," Dickinson
Hindemith, Son. 1: Andante
Cosyn, Gold Finch
Dickinson, Berceuse
Thiele, Theme & Var.: Finale

The Brick Church became famous while on its lower Fifth Avenue corner; it was organized in 1767. The new edifice is about two and a half miles farther north, in a residential section. The choir (about 40 paid voices, one of the City's finest) occupies seats on either side of the chancel; the organ is in two chambers back of the choristers. Tone-openings are covered by grilles and face into the chancel, with no openings facing into the auditorium.

The organ was originally built in the Dorchester factory of what was then the Ernest M. Skinner Co., later became the Skinner Organ Co., and is now the Aeolian-Skinner Organ Co., and the stoplist will be found on page 563 of Nov. 1918 T.O.O. It was installed in the old Brick Church c.1917 and was moved to the new Brick Church by Ernest M. Skinner & Son Co. To keep the record straight, the following changes are noted:

In the organ originally but not retained: Gt.: 8' Philomela, 8' Grossfloete, Mixture; Sw.: Mixture; Ch.: 8' Flute Celeste, 8' Orchestral Oboe; Solo: 8' Philomela, Mixture; Orchestral-Strings: 8' Vox Humana.

In the relocated organ but not in the original: Ped.: 16' Gemshorn, 8' Gemshorn, 5 1/3' Gemshorn; Gt.: 8' Harmonic Flute, Grave Mixture, 4r Mixture, Chimes; Sw.: 4' Violina, 4r Cornet, 4r Mixture; Ch.: 16' Gemshorn, 1 3/5' Tierce, 1 1/7' Septieme; Solo: 8' Diapason, 8' Harmonic Flute; Orchestral-Strings: 4' Octave. Couplers and accessories remain as originally

This makes an organ of 135 stops, 22 of them borrows. Other materials about the Brick Church and its famous Dr. Dickinson will be found elsewhere in these columns, to be supplemented in a later issue.

Baldwin-Wallace Conservatory

• Berea, Ohio, inaugurated a "Great Composer Festival Series" by four events Nov. 30 and Dec. 1 devoted to Mendelssohn, presenting an illustrated lecture by Dr. Carleton Bullis and three concerts of Mendelssohn music, including works for organ, piano, chorus, solo voice, orchestra, etc.

Los Angeles Bach Festival

• Arthur Leslie Jacobs gave the seventh annual Bach festival in the First Congregational, Nov. 16 and 17, opening with a Bach recital by E. Power Biggs, and including the "St. Matthew Passion," "B-Minor Mass," various works for harpsichord, and a program by the Julian Brodetsky Chamber Music Ensemble.

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Kate Elizabeth Fox

• formerly of New York is now organist of St. Mark's, Cleveland, Ohio, whose new edifice was dedicated Nov. 3 as already reported in these pages. Mrs. Fox has been doing the summer substituting for one of the larger Cleveland churches and has retained the privilege of continuing when she pleases in that capacity. In St. Mark's she is slowly building a volunteer chorus of adults and children. The new building and its improved equipment will speed the progress of her choir; the old organ has been retained but some years hence a new and larger one is expected.

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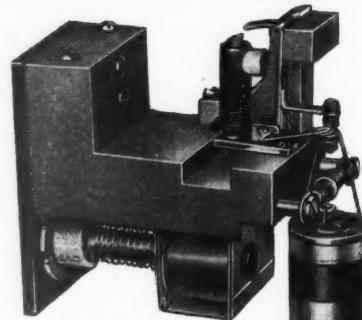
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With Drums & Brass

• G. Harold Brown, St. Paul's Church, Des Moines, Iowa, used for his Christmas Eve midnight mass Jordan's "Service" especially scored for trumpets, trombones, and timpani. A microphone and loudspeaker system was installed to carry the service into the crypt for the overflow audience.

Putting it Nicely

• Westminster Presbyterian, Lincoln, Neb., where Donald D. Kettring, M.S.M., is organist, took a collection at the current round-the-table carol service, saying: "Since it doesn't do to sing about Christmas without doing something about it, an offering will be taken for the thirty Christmas baskets" prepared by the Church for that many poor families of the community. Nice idea?

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Bethuel Gross

• directed the premiere of his Christmas oratorio, "Seven Voices at Christmas," Dec. 15 in St. James Methodist, Chicago, with chorus and soloists.

Guilmant Organ School

• Willard Irving Nevins announces the special junior-choir course by Norman Coke-Jephcott will begin Jan. 30 and will be conducted not at the School headquarters (First Presbyterian) but in the choir-room of the Cathedral of St. John the Divine, of which Mr. Coke-Jephcott is organist. Boys from the Cathedral choir will be used during the course to provide the examples. Mr. Nevins at the Old First will present Bach's "B-Minor Mass" in two 8:00 evening services, Jan. 26 and Feb. 23. As already reported in these columns, Mr. Nevins gave a service Nov. 25 in the Old First for the A.G.O., using choral music by David Stanley Smith who was the guest speaker of the service.

Junior-Choir Festival

• The program of the junior-choir festival in the First Methodist, Pittsfield, Mass., Nov. 24, included these anthems:

Bach, Come together let us sing
Bach, Now thank we all our God
Parry, Jerusalem
Franck, O Lord most merciful
Dickinson, List to the lark
Bortniansky, O God of might
Bach, Prepare thyself Zion
French, Angels o'er the fields.
Trad., The First Noel
ar. Davis, Let all things now living

Nineteen choirs from nine cities participated and Edith E. Sackett, whose junior-choir courses inspired the festival, was present. Hans Vigeland was guest organist.

Bridgeport, Conn.

• Klein Memorial Auditorium was dedicated Nov. 8, with Mrs. Elmer Beardsley, a local organist, turning electrotonist for the evening and playing the Hammond electrotone that had been installed in lieu of an organ. The Auditorium was designed to accommodate an organ, but for the present no such instrument has been installed because of cost. The Auditorium is the result of funds provided by the late Jacob B. Klein whose will provided that the building should contain "a public auditorium to be used for the improvement and entertainment of the people of Bridgeport" and for "lectures or musical or other entertainments of high and cultural character." The organ profession is only now beginning its descent from the lofty (and cold) heights of sheer (and unenjoyable) professionalism; some day we shall have a few members able and willing to provide from the organ that fine cultural entertainment which the organ better than all other music instruments is fitted to give. When that day arrives, Klein Memorial Auditorium will have its concert organ. Perry W. Rodman is managing director of the Auditorium.

Alger E. Weeden

• died Nov. 6 at his home in Atlantic City, aged 65; he was organist of the Church of the Ascension for 41 years.

Mildred Till

• died Dec. 8 at her home in East Orange, N.J.; she had been in ill health for some time and resigned in the fall of 1940 from the Methodist Church, Orange.

Cornell University

• The 3-58 Aeolian-Skinner in Sage Chapel, completed late in the fall of 1940, was presented to the Ithaca, N.Y., public in three recitals, Dec. 8, 13, and 15, by Richard Gore, University organist, and Luther Noss, guest organist. In 1908 the Skinner Organ Co. installed in the Chapel an organ typical of the work of that day; last year the University awarded a contract to the Aeolian-Skinner who have retained only seven ranks from the former instrument. Further details in later columns.

Our Cover-Plate

• this month is a different photograph of the same organ pictured and described in our February 1940 issue, with the cooperation of the Wicks Organ Co. This particular chest was designed to fit into an attic space.

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